

# THE WALPOLE SOCIETY

1918-1919















THE SEVENTH VOLUME  
OF  
THE WALPOLE SOCIETY

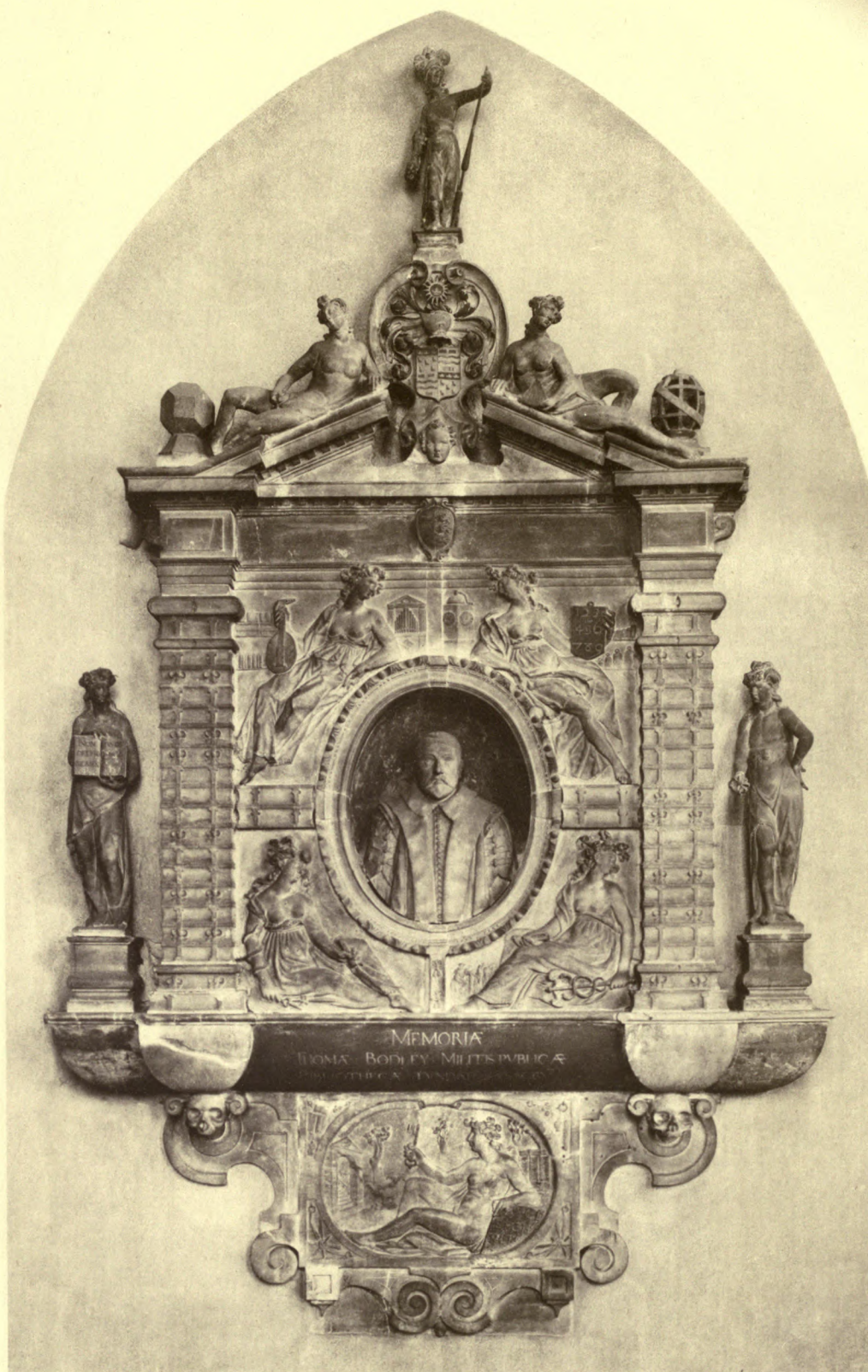












MURAL MONUMENT TO SIR THOMAS BODLEY IN THE CHAPEL OF MERTON COLLEGE, OXFORD. 1615.



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THE  
SEVENTH VOLUME OF THE  
**WALPOLE SOCIETY**

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1918-1919

EDITED BY  
A. J. FINBERG

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1919



THE  
SEVENTH VOLUME OF THE  
WALPOLE SOCIETY

1818-1819

'This country, which does not always err in vaunting its own productions.'

HORACE WALPOLE'S *Anecdotes of Painting in England*.

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# CONTENTS

## THE NOTE-BOOK AND ACCOUNT BOOK OF NICHOLAS STONE

BY WALTER LEWIS SPIERS

	PAGE
LIST OF PLATES . . . . .	ix-xiv
PREFACE . . . . .	xv-xviii
INTRODUCTION . . . . .	I-37
Notes on the Life of Nicholas Stone . . . . .	I
Nicholas Stone's Sons, Henry, Nicholas, and John . . . . .	20
Nicholas Stone's Kinsmen . . . . .	30
The de Keyser Family . . . . .	31
Nicholas Stone's Assistants . . . . .	33
The MS. Note-books in the Soane Museum . . . . .	35
THE NOTE-BOOK . . . . .	38-84
ACCOUNT BOOK . . . . .	85-138
MONUMENTS ERECTED BY JOHN STONE . . . . .	138-143
THE WILL OF NICHOLAS STONE . . . . .	144-147
INDEX OF NAMES . . . . .	152-157

## II

APPENDIX: DIARY OF NICHOLAS STONE, JUNIOR, 1638-1642 (Brit. Mus. Harl. MSS., No. 4049) . . . . .	158-200
---	---------







## LIST OF PLATES

PLATE		PAGE
<i>Frontispiece.</i>	Mural Monument to Sir Thomas Bodley in the Chapel of Merton College, Oxford, 1615 . . . . . <i>facing</i> <i>Title</i>	
I.	Specimen page of the Account Book, Folio 22 . . . . . <i>facing</i>	35
II.	Canopied Altar Tomb to Henry Howard, Earl of Northampton, 1615.	
	(a) Conjectural restoration of the monument, from a drawing by C. H. Tatham.	
	(b) Effigy of the Earl of Northampton, now in the Chapel of Trinity Hospital, Greenwich . . . . . <i>facing</i>	38
III.	Mural Monument to Thomas Sutton in the Chapel of the Charterhouse, London, 1615.	
IV.	Effigy of Thomas Sutton.	
V.	Mural Tablet to John Law in the Chapel of the Charterhouse, 1615.	
	} <i>between</i> 40 and 41	
VI.	(a) Mural Tablet to Anne Bennet in York Minster, 1615.	
	(b) Mural Tablet to Thomas Anguish in the Church of St. George at Tombland, Norwich, 1617.	
	(c) Canopied Monument to Sir Thomas Hewar in St. Edmund's Church, Emneth, Norfolk, 1617-18.	
	(d) Mural Monument to Sir Henry and Lady Belasyse in York Minster, 1615-16 . . . . . <i>facing</i>	42
VII.	Mural Monument to Sir Roger and Lady Wilbraham in St. Mary's Church, Hadley, Middlesex, 1616 . . . . . <i>facing</i>	44
VIII.	Mural Monument to Sir Robert Drury, Kt., in All Saints' Church, Hastead, Suffolk, 1617 . . . . . <i>facing</i>	45
IX.	Altar Tomb to Elizabeth Lady Carey in the Church of St. Michael, Stowe, Northants., 1617-18 . . . . . <i>facing</i>	47
X.	Mural Canopied Monument to Sir Charles Morison, Kt., in St. Mary's Church, Watford, Herts., 1619.	
	} <i>between</i> 48 and 49	
XI.	Marble Effigy of Sir Charles Morison, Kt.	



PLATE		PAGE
XII.	(a) Mural Tablet to Sir Thomas Cornwallis, Kt., in St. Mary's Church, Porchester Castle, Hants, 1619.	
	(b) Mural Tablet to Martha Palmer in St. Andrew's Church, Enfield, Middlesex, 1617.	
	(c) Stone Panel bearing the arms and name of Robert Wright, D.D., dated 1605, in St. Andrew's Church, Sonning, Berks.	
	(d) Monumental Slab to William Curle in St. Etheldreda's Church, Hatfield, Herts., 1617(?) . . . <i>facing</i>	52
XIII.	Altar Tomb to Sir Nicholas and Lady Bacon in St. Mary's Church, Redgrave, Suffolk, 1620(?).	
	(a) Effigy of Sir Nicholas Bacon ; seen from above.	
	(b) Effigy of Lady Bacon ; seen from above.	
	(c) Altar Tomb to Sir Nicholas and Lady Bacon in St. Mary's Church, Redgrave, Suffolk, 1620 (?) . . . <i>between 52 and 53</i>	
XIV.	(a) Mural Tablet to Dorothy Lady Gawdy in St. Mary's Church, Redgrave, Suffolk, 1621(?).	
	(b) Mural Monument to Edmund Spenser in Westminster Abbey, 1620.	
	(c) Mural Monument to Sir George Holles in Westminster Abbey, 1626(?).	
	(d) Pedestal Monument to the Hon. Francis Holles in Westminster Abbey, 1622(?) . . . . . <i>facing</i>	54
XV.	(a) Monument to Sir Edward Pinchon in All Saints' Church, Writtle, Essex.	
	(b) Mural Tablet to William Whettell in the Church of SS. Peter and Paul, Ampton, Suffolk, 1629(?).	
	(c) Mural Monument to Isaac Casaubon in Westminster Abbey, 1634.	
	(d) Mural Tablet to Sir Richard Coxe, Kt., in Westminster Abbey, 1624(?) . . . . . <i>facing</i>	56
XVI.	Canopied Tomb to Sir John and Lady Monson in the Church of St. John the Evangelist, South Carlton, Lincolnshire, 1625 . . . . . <i>facing</i>	57
XVII.	(a) Mural Monument to Captain Thomas Higham in All Saints' Church, Wickhambrook, Suffolk, 1630.	
	(b) Mural Monument to Katherine Lady Paston in St. Margaret's Church, Paston, Norfolk, 1629.	
	(c) Mural Monument to Sir Edmund Paston in St. Margaret's Church, Paston, Norfolk, 1633 . . . . . <i>facing</i>	58



# LIST OF PLATES

xi

PLATE		PAGE
XVIII.	Altar Tomb to Sir George Villiers, Kt., and Mary Countess of Buckingham, in Westminster Abbey, 1631.	
XIX.	Canopied Mural Monument to Sir Charles Morison, Bart., and his wife in St. Mary's Church, Watford, Herts., 1630.	} <i>between 60 and 61</i>
XX.	Marble Effigies of Sir Charles Morison, Bart., and his wife in St. Mary's Church, Watford, Herts., 1630.	
XXI.	(a) Mural Monument to Sir Adam Newton in St. Luke's Church, Charlton, Kent, 1630. (b) Mural Tablet to Dr. Orlando Gibbons in Canterbury Cathedral, 1626. (c) Mural Tablet to Dr. Hugo Barker in New College Chapel, Oxford, 1632 . . . . . <i>facing</i>	63
XXII.	Mural Monument to Dr. John Donne in St. Paul's Cathedral, London, 1631 . . . . . <i>facing</i>	64
XXIII.	(a) and (b) Mural Monument to Thomas Lord Knyvett and his wife in St. Mary's Church, Stanwell, Middlesex, 1623 . . . . . <i>facing</i>	65
XXIV.	(a) Mural Monument to Sir Humphrey and Lady Lee in St. Mary's Church, Acton Burnell, Salop, 1632. (b) Effigies of Sir Humphrey and Lady Lee. (c) Monument to Thomas Lord Knyvett and his wife in St. Mary's Church, Stanwell, Middlesex, 1623. (d) Mural Monument to Sir Thomas and Lady Palmer in St. Mary's Church, Wingham, Kent, 1624 <i>facing</i>	66
XXV.	(a), (b), (c), and (d) Mural Tablet to Sir Thomas and Lady Merry in St. Mary's Church, Walthamstow, Essex, 1633 . . . . . <i>facing</i>	67
XXVI.	(a) Mural Monument to Lady Katherine Paston in the Church of St. Nicholas, Oxnead, Norfolk, 1636(?). (b) Bust of Lady Katherine Paston. (c) Mural Monument to Lady Knatchbull in St. John the Baptist's Church, Mersham, Kent, 1626. (d) Mural Monument to Sir William and Lady Stonehouse in St. James's Church, Radley, Berks., 1633 <i>facing</i>	69



PLATE	PAGE
XXVII. (a) Statue of Hercules from Oxnead. (b) Gateway to the Physic Garden, Oxford, 1632-33	} <i>between</i> 70 and 71
XXVIII. (a) and (b) Gateway to the Physic Garden, Oxford, 1632-33.	
XXIX. Cornbury House, Oxon., 1632-33. (a) and (b) Two Ceilings. (c) South Porch. (d) Hooded Chimney Piece . . . . . <i>facing</i>	71
XXX. (a), (b), (c), and (d) Altar Tomb to Sir Richard and Lady Verney in the Private Chapel of Compton Verney House, Warwickshire, 1630 . . . . . <i>facing</i>	72
XXXI. (a) and (b) Altar Tomb to Arthur and Elizabeth Coke in St. Andrew's Church, Bramfield, Suffolk, 1634 <i>facing</i>	73
XXXII. (a) Mural Tablet to John and Thomas Lyttelton in the Chapel of Magdalen College, Oxford, 1634. (b) Altar Tomb to Sir Julius Caesar in St. Helen's Church, Bishopsgate Street, London, 1636 . . . . . <i>facing</i>	74
XXXIII. (a), (b), and (c) Canopied Altar Tomb to Lord and Lady Spencer in St. Mary's Church, Great Brington, Northants., 1638 . . . . . <i>facing</i>	75
XXXIV. (a) Mural Monument to Sir William and Lady Peyto in St. Giles's Church, Chesterton, Warwickshire, 1639. (b) Mural Monument to Sir Thomas Puckering in St. Mary's Church, Warwick, 1639. (c) Mural Monument to Sir Edward Coke in St. Mary's Church, Tittleshall, Norfolk, 1638. (d) Detail . . . . . <i>facing</i>	76
XXXV. (a) Mural Monument to Dudley Carleton Viscount Dor- chester in Westminster Abbey, 1640. (b) Effigy of Sir John Wolstenholme now in the New Church of St. John the Evangelist, Stanmore, Middlesex, 1641 . . . . . <i>facing</i>	77
XXXVI. (a) Mural Tablet to Sir Richard Hutton in the Church of St. Dunstan in the West, Fleet Street, London, 1640. (b) Font in the Church of St. Andrew under Shaft, Leadenhall Street, London, 1611. (c) Font now in St. Margaret's Church, Westminster, 1641. (d) Font now in the New Church of St. John the Evangelist, Stanmore, ca. 1632 . . . . . <i>facing</i>	78



# LIST OF PLATES

xiii

PLATE		PAGE
XXXVII.	(a) Detached Pillar Monument to Mary Lady Digges in St. Mary's Church, Chilham, Kent, 1631-32.	
	(b) Mural Monument to Sir Heneage Finch in St. Mary's Church, Eastwell, Kent, 1632 . . . <i>facing</i>	86
XXXVIII.	(a) Effigies of Lord and Lady Fauconberg.	
	(b) Mural Monument to Sir Francis and Lady Barnham in St. Peter's Church, Boughton Monchelsea, Kent, 1634.	
	(c) Mural Monument to Thomas Viscount Fauconberg and Barbara Viscountess Fauconberg in St. Michael's Church, Coxwold, Yorks., 1632 . . . <i>facing</i>	90
XXXIX.	(a) Altar Tomb to Grisold Countess of Cumberland in All Saints' Church, Londesborough, Yorks., 1631.	
	(b) Altar Tomb to Lionel Cranfield Earl of Middlesex and of Anne, his second wife, in the Chapel of St. Benedict, at Westminster . . . <i>facing</i>	98
XL.	Kirby Hall.	
	(a) Entrance Archway from the Green Lane Court.	
	(b) North face of the great court . . . <i>facing</i>	119
XLI.	(a) Mural Tablet to Dame Jane Boys in the Church of SS. Peter and Paul, Great Missenden, Bucks., 1638.	
	(b) Mural Tablet to Miles Armiger in the Church of St. Withiburga, Holkham, Norfolk, 1639 . . . <i>facing</i>	120
XLII.	(a) Mural Monument to Meriall Coke and others in the Church of St. Withiburga, Holkham, Norfolk, 1639.	
	(b) Mural Tablet to Thomas Randolph in Holy Trinity Church, Blatherwick, Northants., 1640.	
	(c) Mural Tablet to Thomas Baldwin in the Church of SS. Mary and Peter, Berkhamsted, Herts., 1642.	
	(d) Mural Tablet to Sir Simon Baskerville in St. Paul's Cathedral, London, 1642 . . . <i>facing</i>	127
XLIII.	(a) The Porch of St. Mary's Church, Oxford.	
	(b) Gateway at the Zuider Kerk, Amsterdam . . . <i>facing</i>	136
XLIV.	Measured drawing of the Water Gate, York House, dated 1641. Probably by John Webb.	
	(a) The front elevation.	
	(b) Side view . . . <i>facing</i>	137



## MONUMENTS ERECTED BY JOHN STONE

PLATE		PAGE
XLV.	(a) Altar Tombs to Sir John and Sir Peter Osborne and their wives in All Saints' Church, Campton, Bedfordshire, 1655.	
	(b) Altar Tombs to Jacob Baron Astley in All Saints' Church, Maidstone, Kent, 1653 . . . <i>facing</i>	138
XLVI.	(a) Mural Monument to Edward Martyn in St. Mary's Church, Putney, 1655.	
	(b) Mural Monument to Anna Lady Clarke in St. Andrew's Church, Sonning, Berks., 1654 . . . <i>facing</i>	139
XLVII.	(a) Mural Tablet to Sir John Heigham in All Saints' Church, Barrow, Suffolk, <i>ca.</i> 1650.	
	(b) Mural Tablet to Lionel and Anna Bacon in St. Ethelbert's Church, Hessett, Suffolk, 1653.	
	(c) Mural Monument to John and Elizabeth Cresswell in St. James's Church, Newbottle, Northants., 1655.	
	(d) Mural Tablet to Sir John Williams in the Temple Church, London, 1656 . . . . . <i>facing</i>	140
XLVIII.	(a) Mural Tablet to Charles and Elizabeth Rich in St. Andrew's Church, Sonning, Berks., 1657.	
	(b) Monument to Sir Edward Spencer in St. Mary's Church, Great Brington, Northants., 1656 . . . <i>facing</i>	142
XLIX.	(a) Mural Tablet to Sir John Banks in Christ Church Cathedral, Oxford, 1654.	
	(b) Mural Tablet to Tobias Blosse and his wife Elizabeth in St. Mary's Church, Belstead, Suffolk, 1656.	
	(c) Mural Tablet to Elizabeth wife of Thomas Blosse in St. Mary's Church, Belstead, Suffolk, 1656 . . . <i>facing</i>	143



## PREFACE

MR. WALTER LEWIS SPIERS—the author of the valuable monograph on the life and works of Nicholas Stone, which forms the seventh volume published by the Walpole Society—was born at Oxford on July 27, 1848. He entered Magdalen College School March, 1858, on his election to a Choristership at Magdalen College. Leaving the school in July, 1863, he went to King's College, London, to study engineering.

In 1866 he was articled to his elder brother, Mr. R. Phené Spiers, and at the same time became a member of the Architectural Association. During his studentship he gained a First Prize in the Class of Design. He also served as Visitor of the Class of Design and Vice-President of the Association, and acted for some years as librarian. In 1868 he became a student of the Royal Academy, and from 1870 to 1880 he was in the office of Mr. Thomas Henry Wyatt and of his son, Mr. Matthew Wyatt, with whom he afterwards went into partnership. The exhibit of a design for a country house in Hampshire at the Royal Academy in 1886 under the names of Wyatt and Spiers must have been partly his work, although Mr. Algernon Graves, in his useful book on the Royal Academy Exhibitors, has classed the exhibit under the name of Mr. Phené Spiers.

Mr. Walter Spiers was elected an Associate of the Royal Institute of British Architects in 1875, having passed the voluntary examination in Architecture in 1870 and gained a silver medal for measured drawings of Eastbury Manor House in 1873. In 1887 he was appointed District Surveyor for Charlton, Lee, and Kidbrooke under the Metropolitan Board of Works. He held this office also under the London County Council till his appointment in 1904 as Curator of Sir John Soane's Museum. He made an admirable curator. Thanks to his Indexing and Cataloguing labours much was done in the museum to render accessible to students the remarkable collection of architectural treasures which Soane had accumulated. He bestowed the greatest pains in editing the last edition (1910) of the Handbook, adding much valuable information. His extraordinary knowledge and patience were always placed ungrudgingly at the service of students and investigators. But his love and sense of responsibility for the collection which was placed in his charge made his position after the outbreak of the war a most exacting one. During the period of the German air raids on London he refused to take a holiday even for a single day, and neglected his usual summer vacation, so that he should be on the spot in case any untoward event should happen. This confinement and the anxieties of the



time told seriously on his health, and after a short illness he died suddenly on May 28, 1917.

In his younger days Mr. Spiers had been a member of the Artists' Corps of volunteers. He rose to the rank of Captain and for some years held the post of musketry instructor, retiring with the honorary rank of Major.

He was a devoted member of the Church of England, and was closely associated with St. Andrew's Church, Wells Street. For eighteen months before his death he had acted as honorary Treasurer of the Church funds, and the finances of the Church benefited considerably by the unremitting care and attention he devoted to them. But the members of the Church valued even more highly the influence of his character and personality. He was a courteous and thoughtful man whose religion was the dominant factor in his life.

Much of his time as an antiquarian investigator was given to the subject of London topography. He possessed a series of ordnance maps of London which he had laboriously corrected to show not only the original streets and buildings but also old work which still remained. He was delighted to show these to investigators, and he thoroughly enjoyed discussing intricate problems connected with the identification of sites of old buildings. He was a member of the Council of the London Topographical Society, where his services were greatly appreciated. One of his first published papers in the *London Topographical Records* was a 'Note on an autograph plan of Whitehall by Wren' (1903); other articles published in the same journal connected with this subject were, 'Notes on Illustrations of the Royal Palace of Whitehall' (1909), an 'Account of the View of the Palace of Whitehall from the River, 1683', and 'Explanation of the Plan of the Palace of Whitehall as prepared by the author' (both published in 1912). Among Mr. Spiers's other articles in the *London Topographical Records* I may mention his 'Notes on the Diary of Narcissus Luttrell, 1675-1714' (1914), and a series of papers on 'Disappearing London' in 1912-13, 1914, 1916, and 1917.

I do not know exactly when the idea of the present work on Nicholas Stone occurred to Mr. Spiers. I should think it was probably soon after his appointment to the Soane Museum, when he set himself to the task of studying and understanding the contents of the museum in order to bring out their usefulness to students. The amount of documentary research, of travelling, and of personal investigation involved in the work would have daunted almost any other man. Nor were there any prospects of material reward to encourage him. But neither the difficulties of the task nor the certainty that he would be out of pocket by his labours could deter him in his disinterested search for knowledge. He was a born *savant*, and I believe he loved the difficulties, the arduousness, of research. For many years his holidays were devoted to journeys which had for their aim either the discovery or the first-hand study of Nicholas Stone's work. On all his journeys Mr. Spiers carried his own camera, so that



the majority of the smaller illustrations published in the present volume have been made from his own photographs. He was an expert photographer, but in many cases the difficulties of obtaining satisfactory results, owing to the situation or bad lighting of the monuments, were almost insurmountable. In such cases even an imperfect pictorial record has been judged to be better than none.

When Mr. Spiers died in 1917 his manuscript was practically complete. But with his usual modesty he always expressed great mistrust of his own literary abilities. I well remember that when it was arranged—somewhere in 1915—that the Walpole Society should publish the work, he gave me permission to alter and compress what he had written. But in passing the manuscript through the press I have availed myself only to a very slight extent of this permission. The style is the man, and Mr. Spiers's style bears all the characteristics which give value to his work as an investigator. It is clear, straightforward, unaffected, and as transparently sincere as his own beautiful character. He had no startling theories to propound. He shrank from controversy, for fear of wounding the feelings of others. He was just a humble-minded and patient seeker of information about the subject he had in hand, and his work gives a clear and precise account of the wealth of knowledge he had collected. His friends will desire nothing more than this. No doubt had he been spared to see his work through the press, it would have gained something in ease and finish from those final revisions which an author gives to his work. But as it is, he has done enough to earn the gratitude and command the admiration of all students of the history of English art during the period covered by Stone's activities.

With the exception of the omission of a few passages where the same information was repeated, and the correction of a few obvious slips, the manuscript is therefore printed as Mr. Spiers left it. Where additional facts have been brought to my notice by the author's fellow-workers or as a result of my own researches I have added brief notes which are plainly distinguished from Mr. Spiers's own notes. The index of monuments according to counties was prepared by Mr. Spiers; I have revised this, and I have added the index of names; I fear this is not quite exhaustive, but I hope it will be found useful. As the Stone manuscripts have not been accessible for the last twelve months it has been impossible to collate Mr. Spiers's transcript with the originals. I have, however, been able to clear up a few points which were left doubtful in the transcript as the manuscripts were brought from their hiding places just before this volume was going to press.

Mr. Spiers's monograph deals fully with all the works of Nicholas Stone which we have documentary evidence for attributing to him. It did not come within the scope of Mr. Spiers's labours to deal with any works which have



been attributed to Stone for various reasons by other writers, but which were not referred to either by Stone himself in his note-book or account book, or by Charles Stoakes, his great-nephew. Students will therefore look in vain in Mr. Spiers's monograph for a discussion of the vexed questions which have gathered round these doubtful attributions. I am inclined to regret this omission, as his opinion on these matters would have carried great weight and would probably have been accepted as final by all serious students.

The most important of these doubtful attributions is undoubtedly the monument to Sir Francis Vere in Westminster Abbey. Vere died in 1608, so that the monument was probably executed before 1613, the date when Stone returned to England. Stone does not say that he executed this work, but he alludes to it in 1620, when he wrote in his note-book, 'My lord of Clar allso agreed with me for a monement for his brother Ser Gorges Holles the which I mad and sett up in the chapell at Westmester whar Ser Frances Var lieth buried for the which I was payed from the hands of the sayed Earell of Clare 100*£*.' As Mr. Spiers pointed out in a review of *Some Sculptured Works of Nicholas Stone, Statuary*, by Mr. A. E. Bullock, published March, 1909, 'the wording of this note scarcely suggests that the Vere monument was executed by him' (Nicholas Stone). He considered that Mr. Bullock had probably been misled by an index Vertue had made when the Soane manuscripts were in his possession, in which he seems to have assumed that what Stone said about the price paid for the Holles monument referred to the Vere monument. This was evidently a mistake on Vertue's part.

The monument to Robert Cecil, first Earl of Salisbury (who died in 1612), at Hatfield, has been attributed to Stone, on the strength of its similarity of motive to that of Sir Francis Vere. This attribution would be reasonable enough if there were any evidence to show that Stone was responsible for the Vere monument, but, as we have seen, there is none.

Other works which have been attributed to Stone on what Mr. Spiers regarded as insufficient evidence are, the monuments to Robert Kelway (who died in 1580) and Sir James Harrington, both in Exton Church, Rutland, the Janfield Tomb in Burford Church, the Suckling Tomb at St. Andrew's Church, Norwich, and the monuments to Sir Christopher Hatton in Westminster Abbey and to Sir William More in St. Nicholas' Church, Guildford.

My warmest thanks are due to Mr. Arthur T. Bolton, F.S.A., F.R.I.B.A., the present Curator of the Soane Museum, for the kindness with which he has placed his wide knowledge and well-balanced judgement at my service on those occasions when I have appealed to him for assistance; and to Mr. J. A. Herbert for his kindness in correcting the proofs of the Diary of Nicholas Stone, jun.

3rd April, 1919.

A. J. FINBERG.



THE  
NOTE-BOOK AND ACCOUNT BOOK  
OF  
NICHOLAS STONE

MASTER MASON TO JAMES I AND CHARLES I

TRANSCRIBED AND ANNOTATED  
WITH AN INTRODUCTION BY

WALTER LEWIS SPIERS

F.S.A., A.R.I.B.A.

TOGETHER WITH AN APPENDIX CONTAINING A TRANSCRIPT OF THE  
DIARY OF NICHOLAS STONE, JUNR., RECORDING THE VISIT OF HIMSELF  
AND HIS BROTHER HENRY TO FRANCE AND ITALY, IN 1638-1642  
(BRIT. MUS. HARL. MSS., No. 4049)

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## INTRODUCTION

### NOTES ON THE LIFE OF NICHOLAS STONE

ALTHOUGH no contemporary account of the life of Nicholas Stone exists, his name frequently occurs in manuscripts to be found in both public and private collections, owing to the importance and extent of the work executed by him, and to the fact that he held an official position under the Crown. Apart from his own manuscripts which are transcribed in this volume, the most important source of information is the series of note-books of George Vertue (1684-1756) in the British Museum (Add. MSS. 23068-23074). Vertue from the time of the commencement of his notes seems to have obtained information whenever possible from persons who had first-hand knowledge of the artists about whom he wrote and of their work; in the case of Nicholas Stone he derived it to a large extent from Charles Stoakes, a nephew, or grand-nephew, who came into possession of his note-books and other property on the death of John Stone, his last surviving son. Mr. A. W. Weissman, architect, of Amsterdam, has acquired some interesting information relating to Stone's connexion with the de Keyser family of that city, which he has most kindly communicated to me; and parish registers, and papers in the Record Office, British Museum, private libraries, and estate offices have all supplied useful links in the chain of evidence. By piecing these numerous but mostly fragmentary items of information together, a very fair summary has been obtained of the life of this seventeenth-century sculptor.

Nicholas Stone, mason and statuary, is stated by Vertue to have been born at Woodbury, near Exeter, in 1586, and to have been the son of a 'quarry man'. I have searched the church registers there, which commence in 1557, and have found two entries between that date and 1600 in which the name of Stone occurs. The first, which is amongst the Marriages, is as follows:

'1586. Robte. Stone & Alice Strong, xv October.'

The second, under Baptisms, reads:

'1587. Robt., sonne of Rbt. Stone, xxi July.'

At first sight it seems improbable that this latter entry has any reference to Nicholas Stone, the child's name being different, and the year of birth not agreeing with Vertue's statement. There is, however, direct evidence that on his marriage in April 1613 Stone himself affirmed his age to be 25, which would accord with the date of the baptism of Robert Stone; and, secondly, there is no other baptismal entry of a child of the name of Stone in the register



between the dates mentioned, and, assuming that the statement that he was born at Woodbury to be correct, the entry must refer to him, and it must be conjectured that the clergyman having, when entering up the register, forgotten the name—Nicholas—under which he had been christened, assumed that he would receive the name of his father.

Nothing appears to be known of the status of his father, Robert Stone, the description given by Vertue—a quarry man—being vague, but it may be that he was a journeyman worker in stone. It is more than probable that he later had two other children of whose baptism there is no record at Woodbury, so that he must have evidently moved elsewhere before their birth.

Nicholas most likely spent his childhood in Devonshire, but the first information which we have of him—and that in his own handwriting—is that he was apprenticed to Isaac James for two years and served him for a third year as a journeyman. There is no record of the work of James, but it is probable that he was one of the many unknown London statuaries of repute to whom we owe the numerous monuments and chimney-pieces of the Elizabethan period. Stone would have been about 16 or 17 years old when he came up to town, and at the close of his engagement with James an incident occurred which must have had considerable effect on his career.

In 1606 Henrik de Keyser,<sup>1</sup> master-mason and sculptor to the city of Amsterdam, was commissioned by the City Council to build an Exchange there, and was sent to London for the purpose of studying the design of the Royal Exchange, built by Edward Jerman in 1570 at the expense of Sir Thomas Gresham. Whilst in London he made the acquaintance of Nicholas Stone, then 20 years of age, and being attracted we may suppose by his character or his artistic promise, he persuaded him to return with him to Amsterdam in order to continue his education under his guidance. He apparently resided with the de Keyser family, and—like Hogarth 120 years later—he fell in love with his master's daughter, Maria.

Amongst the many buildings erected at Amsterdam by de Keyser, whilst Stone was working under him, was the Zuider Kerk, commenced in 1603 and finished in 1612; and Charles Stoakes, in some memoranda of buildings erected by Stone, written at the end of one of his uncle's note-books, relates that he designed and built a frontispiece (a gateway) at the Wester Kerk,<sup>2</sup> and sculptured the two lions at the church, which so pleased his master that he consented to his marriage with his daughter, and eventually bestowed on him as part of her dowry a large portion of the Portland stone from the quarries owned by him, which was afterwards used in building the new Banqueting House at Whitehall. A view of the gateway which Mr. Weissman believes to be the one designed by

<sup>1</sup> *De Engelsche Bloedverwanten van Hendrik de Keyser, and Hendrik de Keyser en Nicholas Stone*, by A. W. Weissman, 1911.

<sup>2</sup> Stoakes called the Zuider Kerk 'the Wester Kerk' in error; the latter was not erected until 1620.



Stone is given on Plate XLIII (*b*). It is very heavy in detail, but is decorated with the small cartouches and skulls which he so frequently introduced in his work.

The civil wedding took place at Amsterdam on April 25, 1613, and in the register he is described as from Exeter, England, Sculptor, aged 25 years, residing at Groene Burgwal, and producing his father's consent, attested by John Bemp, Vicar of Sidbury. The bride is described as Maria de Keyser, 21 years of age, of the same address, assisted by Mr. Hendrik de Keyser and Barbara van Wildre, her father and mother. The religious ceremony was performed by the Rev. le Maire in the Nieuwe Kerk at Amsterdam on May 14, and the Notary stated that shortly after his marriage Stone left with his wife for England.

It will be noted that Stone's father was still alive in 1613, and the fact that the Vicar of Sidbury, near Sidmouth, was a witness to his signature suggests that he was then living in that village. Unfortunately the early registers were destroyed by fire in 1850, and they cannot be referred to therefore for any information. There is in the church a memorial tablet to one John Stone, who died in 1617, and as he is described in the epitaph as being a freemason and church builder, he may have been a relative. The name of Stone, however, was common in Devonshire.

Stone, on his return to England in 1613, then 26 years old, doubtless first paid a visit with his bride to his parents, and then commenced practice in London. He apparently at once took the premises in Long Acre, which he held and possibly occupied with later additions until his death, as his first-born child, Maria, was baptized in the parish church of St. Martin-in-the-Fields in December of the following year, and the parish rate-books show that he paid a rate of 1s. 0d. for his holding in Long Acre in 1613 (probably for the half-year only, as in the following year he paid 2s. 2d.).

There are grounds for presuming that Stone must have returned to England from Amsterdam with some established reputation or influential recommendation, as although comparatively young he was at the very commencement of his career entrusted with work of the first importance. The earliest entry in his Note-book<sup>1</sup> records a contract made with Sir Walter Butler in June, 1614, for the erection of a monument to his uncle, the tenth Earl of Ormond, whom he succeeded as eleventh earl; and, as the earl did not die until the following year, it may be assumed that Sir Walter was acting on the instructions of his uncle, then 81 years of age. It must have been an important structure, and was erected in St. Canice Cathedral, Kilkenny, at a cost of £230; it was destroyed, however, during the Irish Rebellion.

<sup>1</sup> Of Stone's two MSS., one is referred to hereinafter as his Note-book, and the other as his Account-book. The former, which was probably written late in life, contains brief notes of the works carried out by him between the years 1614 and 1641, whilst the latter consists of a series of accounts and sub-contracts commencing only in 1631, and continuing to 1642.



In the year 1615 Stone was engaged on a still more imposing monument, that to Henry, first Earl of Northampton, which was erected in the chapel of Dover Castle at a cost of £500, a price only exceeded in three other instances. Like that erected to the Earl of Ormonde it, also, had a chequered career, as in 1696, owing to the ruinous condition of the chapel, permission was obtained to remove it to the chapel of Trinity Hospital, Greenwich, of which Lord Northampton was the founder. On the rebuilding of that chapel in 1812 the monument was almost entirely destroyed, the effigy—a fine kneeling figure, a few weather-beaten figures of the virtues and two carved achievements of arms being all that now remains. In his note on this monument Stone mentions a touch of kindly feeling shown by him towards his former master; he says, 'I mad Mr. Isak James a partner with me in tortisay becase he was my master 3 years, that was 2 years of my prentes and on year journiman.' This fact shows also that at this early stage of his career he had raised himself to such a position above his former master as to be able to confer a favour on him.

Besides some smaller monuments, including those to Sir Henry Belasyse at York, and Sir Thomas Bodley at Oxford, Stone executed two others of importance during the same year, namely, one for Sir George Selby at Newcastle, the cost of which was £600, and the other to Thomas Sutton, the munificent founder of the Charter House, at a cost of about £380. The former, again, was absolutely destroyed during the restoration of St. Nicholas Church in 1783; the latter he carried out in collaboration with Nicholas Janssen (or Johnson).

In the following year, 1616, Stone's position as a sculptor was recognized by King James, and he was sent up to Edinburgh to carry out work at the chapel of Holyrood Palace; it seems somewhat strange, however, that the work on which he was employed was wainscoting, not masonry. The chapel is now in ruins, and his work therefore probably destroyed, but we may assume that it included a considerable amount of carving. His charge for the work was £450, and it was executed apparently with such excellent results that—to use his own words—'£50 was geven to drenk whar of I had £20 geven me by the Kings comand', as a *pourboire* or special gratuity.

Apart from finishing the many large commissions given to him in 1615, Stone's private practice during this year seems to have been small, but in 1617 he executed a large number of monuments, the most important being the beautiful one to Lady Carey in Stow-of-the-nine-churches, Northants; and that to Sir Robert Drury at Hastead, Suffolk.

In 1619 Stone was appointed Master Mason in charge of the erection of the new Banqueting House, Whitehall, under Inigo Jones, whom he calls 'the ofisor of his Mat<sup>ies</sup> workes'. The work occupied him three years, his pay being 4s. 10d. a day during the first two years, but dropping for some reason to 3s. 10d. in the third year, possibly owing to it not being necessary for him then



to devote so much of his time to the work. During this year he also carried out minor works at other royal residences, including St. James's, Theobalds, and Nonsuch; and though no patent is known to exist of his appointment of Master Mason to his Majesty's palaces, it seems probable that he held that post from this date, as also that to the Cinque Ports.<sup>1</sup>

The question may be raised here as to Stone's relations with Inigo Jones.<sup>2</sup> We do not know whether it was through the latter's influence that Stone was employed on the royal palaces, or whether he obtained his appointment direct from the king, but certainly from 1619 onwards they must have been in frequent collaboration, the one as Surveyor General and the other as Master Mason, in connexion with works not only at Whitehall but also at St. James's, where Stone is reputed to have been connected with the erection of the chapel—now the Marlborough House Chapel—built under Jones's superintendence for the Spanish Infanta, the intended bride of the Prince of Wales, afterwards Charles I, at Greenwich, St. Paul's Cathedral, Somerset House, and other royal or public buildings. In Stone's MSS., however, there is very little reference to Inigo Jones, and then solely in connexion with public work; only once does he mention him by name, 'Mr. Jones Serveer of his Mts. workes;' on two occasions he calls him 'The ofiser of his Magesstes works'; and on four others simply 'Mr. Serveer', spelt differently each time.

None of these expressions suggests such intimacy as that which he uses with regard to a client of his, 'my very nobell frind Ser David Cuningham,' or which he must have enjoyed with the Paston family; but that may have been because their relations were merely official and not personal. Vertue, however, makes a note which suggests at any rate on one occasion a closer intimacy; he mentions<sup>3</sup> that during the civil wars they had buried their joint stock of ready money in Scotland Yard, but there being an order come out to reward informers with half their discoveries, and four persons knowing the place of its burial, it was taken up by them and reburied in Lambeth Marsh. The sequel is not related, but it is to be hoped that they were eventually able to disinter their hoards with safety.

Between 1619 and 1625, the date of the death of James I, in addition to his official work Stone records the erection of some sixteen or eighteen monuments, the more important of them being those to Sir Charles Morison, Kt., at Watford in 1619, to Edmund Spenser at Westminster, and the two fine effigies to Sir Nicholas and Lady Bacon at Redgrave, in 1620, the graceful pedestal monument

<sup>1</sup> Add. MS. 23069, f. 76.

<sup>2</sup> Inigo Jones was born 1573. On his father's death in 1596 he went to Italy, and remained there till 1604. In England for a masque, 1604-5. King's Messenger to France, 1609. Appointed Surveyor to Prince Henry, 1610. Second visit to Italy, 1613. In London on flying visit January, 1614, and returned home definitely in the autumn of that year. Appointed Surveyor General of Works, 1615. Star Chamber design, 1617; Lincoln's Inn Fields, 1618; Chapel, 1617-23; Covent Garden, 1631; St. Paul's, 1633-49; Wilton, 1640-8; Colleshill, 1650. Died 21 June, 1652.

<sup>3</sup> Ibid., f. 7.



to Francis Holles at Westminster in 1622, that to Lord Knyvett at Stanwell in 1623, to Sir Thomas Palmer at Wingham in 1624, and to Sir John Monson at South Carlton in 1625, in which year he also sculptured four royal statues for Gresham's Royal Exchange.

In 1626, soon after the accession of Charles I, Stone received further royal patronage. In October of the previous year William Suthis, Master Mason of Windsor Castle, had died, and in the following April Stone was granted the office of 'Master Mason and Architeckt for all our buildings and reparations within our hous and castle of Windsor'. The appointment was for life, the wages being twelve pence per diem, together with other allowances. The grant is given in full in Rymer's *Foedera*,<sup>1</sup> and is copied here.

A.D. 1626. 2 CAR.

Charles, by the grace of God King of England, Scotland, France, and Ireland, Defender of the Faith &c.

To all whom these presents shall come, Greeting.

Know yee that wee, of our especiall grace, certaine knowledge and meere motion, and for divers other good causes and considerations us at this present moveing, have given and graunted, and, by these presents, for us our heirs and successors, doe give and graunte to our trusty and wel-beloved servaunt Nicholas Stone the office and place of our Master Mason and Architeckt for all our buildings and reparations within our hous and castle of Windsor, and him the said Nicholas Stone, our said Master Mason and Architect for all our said buildings and Reparations within our hous and castle of Windsor aforesaid, wee doe make, ordaine constitute and appoint by these presents. To have hold execute and enjoy the said office and place of our Master Mason and Architect for all our buildings and Reparations and castle of Windsor aforesaid, to the said Nicholas Stone by himselfe, or his sufficient deputy and deputies, for and dureing the terme of his naturall life. And further, of our more ample grace, certaine knowledge and mere motion, wee have given and graunted, and by these presents, for us our heirs and successors, we doe give and graunt to the said Nicholas Stone for the executeing of the said office and place, the wages and fee of twelve pence of lawfull money of England by the day, in as large and ample manner as William Suthis, or any other person or persons heretofore, having executed and anjoyed the said office and place, hath had or ought to have had and enjoyed; to have and yearly to receive the said wages and fee of twelve pence by the daye, to the said Nicholas Stone and his assignes, from the daye of the date of these presents, for and dureing the naturall life of him the said Nicholas Stone out of the treasure of us our heires and successors, by the hands of the tresorer and chamberlaines of us our heires and successors there for the time being, at the fower usuall feasts or terms of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, St. Michael the Archangell, the Birth of our Lord God, and the Annunciation of the Blessed Virgin Mary, by even and equall portions yearly to be paid, together with all other profitts commodities and allowances to the same office and place due, incident or in anie wise appertayneing, in as lardge and ample manner as the said William Suthis or any other person or persons heretofore haveing executed and enjoyed the said office hath had, or ought to have had and enjoyed.

In witnesse whereof, &c.

Witnesse our selfe at Westminster, the one and twentieth daye of Aprill.

<sup>1</sup> Vol. xviii, p. 675.



It may be presumed that from this date Stone had charge of the various repairs which must have been constantly required at Windsor, but the first note referring to the castle that appears amongst his memoranda is dated November 2, 1633, when he delivered there for his Majesty's use 562 feet of Oxfordshire stone, the quantity being measured and certified by Richard Cox, the Controller's clerk. Stone notes the supply of Purbeck and other varieties of stone at different times, and also of a balcony constructed with a landing of Purbeck stone supported on three carved cartosses, or corbels; a Portland stone chimney-piece for the Presence Chamber; and a relief, 'Diana or chaste love taking her repose, having bereaved Cupid of his bow and arrow and turned him to flight,' for which he charged £10, a moderate price for so fanciful a subject. It is evident from these entries, all of which are priced, that these works were considered not to be covered by his official fee of 12 pence a day. There are also entries for riding charges of 2s. per diem on 15 days in 1632 and 25 days in 1633.

It will be convenient at this point to mention what is known of Stone's association with the Worshipful Company of Masons of the City of London and with the Craft of Freemasonry. The dates of his joining these institutions is not known, but the records of the Company of Masons<sup>1</sup> show that he was Warden of the company in 1627 and 1630, and was Master in 1633 and 1634. The fact that he served both offices twice suggests that not only must he have taken considerable interest in the work of the company, but also that he must have been an efficient and influential member.

With regard to his connexion with Freemasonry, we are not on very sure ground. Previous to the reconstitution of the craft early in the eighteenth century its history appears to be almost entirely traditional, and what has since been written about its earlier history has doubtful authority. Dr. James Anderson published a work on the subject in 1738, giving a history of Freemasonry from the time of the Deluge.<sup>2</sup> In it he relates that James I on succeeding to the English Crown appointed Inigo Jones Grand Master of England, and describes the ceremony of laying the foundation stone of the new Banqueting House, Whitehall, in 1607 (not the present building, which was commenced in 1619), by the King assisted by the Grand Master, Inigo Jones, and his Grand Wardens, William Herbert, Earl of Pembroke, and Nicholas Stone, Esq., Master Mason to his Majesty. It should be pointed out that Jones had not commenced to practice architecture at this time, his appointment of Surveyor of Works to the Prince of Wales dating from 1610, and that of

<sup>1</sup> *Records of the Hole Craft and Fellowship of Masons, with a Chronicle of the History of the Worshipful Company of Masons of the City of London*, by Edward Conder, Junr., 1894.

<sup>2</sup> *The Constitution of the Ancient and Honourable Fraternity of Free and Accepted Masons*, by James Anderson, D.D., 1738.



Surveyor of Works to his Majesty from 1615, whilst Stone, then only 20 years old, was in Amsterdam; this description must therefore be considered a mythical one, and Dr. Hammond, the Librarian of Grand Lodge, informs me that Dr. Anderson's book is now quite discredited, and that there is no record of either Inigo Jones or Wren having been connected with the craft. Another statement which Dr. Anderson makes with regard to Stone, and which seems more plausible, is that in 1720 'at some private Lodges, several valuable MSS. (for they had nothing yet in print), concerning the Fraternity, their Lodges, Regulations etc. (particularly one written by Mr. Nicholas Stone, the Warden of Inigo Jones) were too hastily burnt by some scrupulous Brothers, that those papers might not fall into strange hands'. Seeing the important position that Stone held in the Masons' Company, it may well be that he was also a Freemason; but this is evidently only a matter of conjecture.

To return to 1626, when Stone received the Windsor appointment. In that year his most important private work was the monument in Westminster Abbey to Sir George Holles, brother of the Earl of Clare; and amongst others of lesser note was a tablet and bust erected in Canterbury Cathedral to 'that prince of musicians', Orlando Gibbons.

In 1629 he commenced the long series of works which he executed for his patrons the Pastons of Norfolk: firstly for Sir Edmund Paston, Knt., and later for his son William, who was created a baronet in 1642.

For Sir Edmund he erected, in Paston Church, the fine monument to his wife, Katherine, at a cost of £340, and Stone mentions, with evident satisfaction, that he was 'very extreorderly entertayned thar'; whilst for William Paston, besides erecting a monument to his father in 1635 (also at Paston), and another to his wife, Lady Katherine, in Oxnead Church, he carried out many works at his magnificent house there, and executed a large number of statues and busts which decorated his extensive gardens.

Vertue also makes a note of a work executed this year but not mentioned by Stone himself, as follows:—'Kensington, 23 March, 1629. Nicholas Stone undertakes to [make] for the Earl of Holland 2 Peeres of good Portland stone to hang a pair of great wooden gates on for £100.'<sup>1</sup>

In 1630 Stone executed four important monuments, including one to Sir Charles Morison, Bart., and his wife in Watford Church, Herts. (where, eleven years earlier, he had erected one to his father); and another to Sir Richard Verney at Compton Verney, Warwickshire.

In 1631, in addition to carrying out the fine monument to Sir George Villiers and his wife the Countess of Buckingham in Westminster Abbey at a cost of

<sup>1</sup> These piers (Brit. Mus. Add. MSS. 23069, f. 19) have been twice removed to new positions, in 1850 being re-erected on the north side of the entrance court, at the top of a short flight of steps leading to a raised garden. Their design is attributed to Inigo Jones.



£560; a monument to Sir Dudley Digges at Chilham in Kent; and the well-known effigy of Dr. Donne in his shroud in St. Paul's Cathedral, he commenced several works for the Earl of Danby at Oxford and Cornbury House, Oxon. At Oxford he designed and erected the three gateways to the Physic Garden, founded by the earl, and his work at Cornbury comprised the rebuilding of the centre portion of an H-planned Tudor house. He here apparently acted as architect and director of the workmen. He states that he paid thirty-three visits during the progress of the works in 1631-2, and received £1,000 for his services. Whilst the works were proceeding at Cornbury and Oxford, Stone placed his cousin Gabriel Stacey in general charge.

Stone had previously erected at Oxford in 1615 a monument to Sir Thomas Bodley in Merton Chapel, and in 1632 he erected one at New College to Dr. Barker; in 1633 one to Sir William and Lady Stonehouse at Radley, near Oxford, and in 1635 one to the two sons of Sir Thomas Lyttelton at Magdalen College. He is also stated by Charles Stoakes to have designed and built the well-known porch of St. Mary's Church, though he does not mention the fact himself. This porch, which was finished in 1637, was erected at the cost of Dr. Morgan Owen.

In the year 1631 Inigo Jones was commissioned to take in hand the repairs of St. Paul's Cathedral, and in 1633 his celebrated Ionic portico at the west end was commenced. Although Stone makes no note of his connexion with the work, Charles Stoakes mentions that he built it ('Mr. Inigo Jones his desine & Mr. Stone's care in performing the worke'), and it may be noted that in 1632 he was instructed to examine some defective portion of the foundations of the building in conjunction with Edmond Kinsman, and to estimate the cost of its repair. They reported as follows:

May it please your Lopps.

These are to certifie your honors that the decay of the Church of St. Paul occasioned by the cellar of the house of Elizabeth Porter, wch. stood at the West end of the church, conteyneth in length 24 feet and in breadth 4 feete which will take 96 foote of stone at 18d. the foote, the workmanshipp and setting will come to £8.

This 5th. of September, 1632.

Nic. Stone.

Edm. Kinsman.<sup>1</sup>

In 1634 Stone's most important work was the monument to Arthur Coke, son of the Lord Chief Justice, and to Elizabeth his wife, erected in Bramfield Church, Suffolk, its cost being £130. The monument itself is a very simple one, but it sets off to advantage the very beautiful and touching effigy of

<sup>1</sup> *State Papers, Dom. Charles I*, vol. 223 (9). Edmond Kinsman was associated in some manner with Stone and Nicholas Jansen in the erection of Thomas Sutton's monument (see p. 41). He was Warden of the Masons' Company in 1634, and Master in the following year.



Elizabeth Coke, who died in childbirth, and is represented lying on a couch in night attire with a coverlet over her, and holding in her arms her little baby.

Charles Stoakes includes the rebuilding of Goldsmiths' Hall in his list of building works executed by his uncle (p. 136); his words are: 'Gould smithes hall in Foster Lane, hee designed, and built, it stands betweene 4 streetes, & never a Right angle with out side, & yett al square Roomes with in side, with a Noble Entrance of the Doricke Order.'

Of this notable work Stone strangely enough makes no mention in either of his two books; Stoakes's description, however, is so precise that without further evidence one would be ready to accept it. Fortunately corroborative evidence is to be found in the records of the Goldsmiths' Company itself, and extracts given in Sir Walter Prideaux's valuable memorials<sup>1</sup> show, briefly, that in 1634 the Court decided to rebuild their Hall owing to its decay and to the insufficiency of its accommodation, and the Wardens gave instructions for 'the drawing of 2 or 3 several plots' for the new building. Whether these designs were made by different persons, in competition, does not appear, but later Nicholas Stone was appointed to be Surveyor of the new building with a quarterly salary of £10. Ten houses were pulled down to increase the area of the new premises, and two designs were submitted to the Court, one with the entrance on the north side from Maiden Lane, and the other from Foster Lane on the west, the latter being decided on. The site being prepared, the Earl Marshal, Mr. Inigo Jones, his Majesty's Surveyor, and other Commissioners for Buildings repaired thither to view the ground whereon the Hall was to be erected, together with the plot for the new building, which plot was well approved of by them. Incidentally it may be mentioned that a piece of plate of the value of £10 was presented to H.M. Surveyor for his favour shown to them. The work apparently was then proceeded with, a member of the Court being appointed to assist the Surveyor, and also an overseer of the workmen. Further notes show that Stone's position was purely that of an architect, estimates being obtained from time to time from various artificers named for bricklaying, mason's work, carpentry, joinery, carving, plaster-work, and chimney-pieces, which were at times subjected to his revision. The work does not seem to have been entirely finished until 1640, and twenty-six years later the Great Fire caused considerable damage and the Hall had to be nearly rebuilt; but a note of Vertue's,<sup>2</sup> 'Stone senr. built the front of Goldsmith's Hall, still standing though the inside was destroyed by the fire,' shows that the entrance front was saved. It doubtless had to be repaired, but it was still in existence until the Hall was again pulled down in 1829.

<sup>1</sup> *Memorials of the Goldsmiths' Company*, by Walter S. Prideaux, 1896-7.

<sup>2</sup> Brit. Mus. Add. MS. 23069, f. 6.



Between 1635<sup>1</sup> and 1638, besides carrying out various works at Somerset House, Windsor, Oatlands, and Greenwich, Stone erected a dozen monuments, including two notable ones, to William, second Baron Spencer, in Great Brington Church, Northants, at a cost of £600, and to Lord Chief Justice Coke at Tittleshall, Norfolk, costing £400, both erected in 1638. In this year he also made a design for a monument for Lionel Cranfield, first Earl of Middlesex. The actual estimate, amounting to £300, still exists at Knole, but whether the monument to him at Westminster is the one referred to in the estimate cannot be absolutely determined, as Stone omits any mention of it in his note-books, but the point is considered in detail later (see p. 112).

In 1639 Stone was again employed in the capacity of architect, in superintending additions to Tart Hall, St. James's Park, for Alethea, Countess of Arundel, grand-daughter of the celebrated house-builder, Bess of Hardwick.

In 1639-40 monuments were erected, amongst others, to Sir Thomas Puckering at Warwick, William Peyto at Chesterton in the same county, to Sir Dudley Carleton, Viscount Dorchester, in Westminster Abbey, and to some members of the Coke family at Holkham.

During 1641 and 1642 the only important monument erected by Stone was that to Sir John Wolstenholme in Stanmore Church, and of this the fine effigy and an inscription tablet alone now remain. Sir John died in 1639, and in 1642 Stone made eleven marbled chimney-pieces for his son John, fixing them at St. Nostell's Priory, his house in Yorkshire. During these two years his work dropped off very rapidly, he having executed, besides the works named, only three mural tablets and some minor works at Windsor. At the close of the year 1642 his notes cease; his last entry in the Account-book was made on September 28 of that year, being a note of the receipt of £20 on account of a wall-tablet in memory of Mr. Baldwin of Berkhamsted; and that in the Note-book on October 23 of the same year, when he mentions in his short diary of political and other events the first engagement between the forces of the King and the Parliament at Edgehill. Did he become incapacitated for work through illness, or did the outbreak of the Civil War have such an effect on business as to stop his work entirely? John Stone, it should be noted, in his petition to the King at the Restoration mentions that his father had been imprisoned for his loyalty, but his confinement would presumably have been of comparatively brief duration. That business affairs must have been in an unsettled state during the earlier stages of the war is probable, but it might be thought that

<sup>1</sup> In 1635 Stone's name appears amongst those of recipients of fees granted by Kings James I and Charles I with the arrears due thereon. Under the Office of Works is mentioned Inigo Jones, with a salary of £45 12s. 6d. for two years in arrear; and Nicholas Stone with two grants, together amounting to £36 10s., with arrears of £59 6s. 3d. Under payments from the Exchequer in this same year, Inigo Jones received £68 8s. 9d. and Nicholas Stone £41 1s. 3d. *Cal. State Papers Dom. Series.* [Ed.]



after, say, the battle of Naseby in 1645, the country would have been sufficiently settled to enable work to resume its normal course. In the short diary of events referred to above Stone mentions that in February 1640-1 he fell sick of a fever and kept his chamber for twelve weeks; is it possible that he never recovered his full strength after this illness, and that his work was so personal that it ceased when he was unable to look after it himself? It has been noted that after 1640 Stone's work was insignificant in quantity. In that year he executed but one important monument—that to Dudley Carleton, and in 1641 that to Sir John Wolstenholme; but the remainder of the work noted by him in 1641 and 1642 consisted only of three wall-tablets and some chimney-pieces.

It might be contended that Stone may have continued his accounts and memoranda in other books after 1642; but the evidence seems to be to the contrary, as neither of the books in use at that date are by any means full. In the Note-book, on the next leaf to that on which the father makes his last entry of his life's work, his son John commences, in continuation, in 1653 a list of his own works; and both before and after the death of John, the last survivor of the family, Charles Stoakes continues to make use of both books for entries of various jobbing works done by him, the dates of these extending from 1660 to 1676, which fact suggests the absence of any later book in current use. His son Nicholas makes an entry in the Account-book as late as May 22, 1647—the year of his own and his father's death—being a note of the receipt from Sir William Paston, Bt., of the sum of £24, the balance of an account delivered to him in July 1642, for work done between April 1641 and that date. It is evident therefore that Stone executed no work for his patron between 1642 and 1647, and this delay in payment suggests that money was probably somewhat scarce.

There is a similar silence, though to a lesser extent, with regard to the doings of Stone's sons during the same period, as will be seen later in the accounts of their lives, which suggests that neither of them was prospering in their various vocations; and it should be noted that the date of John's first work, 1650, synchronises closely with that of the establishment of the Commonwealth and with the gradual restoration of order and security. A probable solution of the problem therefore may be that, owing to the unsettled state of the kingdom from the outbreak of the Civil War until after the establishment of order, the work of the sculptor and other kindred crafts was suspended, and also that, owing to the damage which was being done to existing monuments in the churches by fanatical Parliamentarians during that period, persons did not feel justified in the erection of new ones.

Whatever the cause of the silence may have been, the fact remains that no further information concerning Stone or his work has been found, excepting that he died on August 24, 1647, and was buried in his parish church of St. Martin-in-the-Fields on the 28th of that month. There was a sad mortality in the



family during the autumn of that year, Stone's second son, Nicholas, dying only twenty-four days after his father, on September 17, and his wife, Maria, two months later, on November 19; and the unusual number of burials recorded in the parish register in July, August, and September suggests the outbreak of some epidemic at that time, the numbers being 226, 270, and 187 respectively, whilst in October they had sunk to 79, and in November and December they had reached the more normal figures of 44 and 45. The registers show that a 'pest' occurred in the parish between July and October 1625, and others in 1638 and 1641, and they were evidently frequent at this period. It is, therefore, very possible that both father and son, and perhaps also the wife, fell victims to an outbreak of some kind. The eldest son, Henry, erected a wall-tablet to their memory in St. Martin's Church, but it, as well as the one erected to Henry himself<sup>1</sup> some years later, was wantonly destroyed when Gibbs erected the new church in 1721-6. The tablet is described in Hatton's *A New View of London*, published in 1708, as follows: 'A very neat Monument at the W. end of the Church, by the Door, adorned with his Head finely carved betw̃ several Tools for Sculpture-work, and a Square, a Pair of Compasses, &c. each pendant from a Chaplet, and finely done in *Basso Relievo*, and round the Effigies, these words: Nicholas Stone, Sculpt. and Architect, &c.' The inscription on the tablet is given by Vertue<sup>1</sup> as follows: 'To the lasting memory of Nicholas Stone, Esq. Master Mason to his Majesty. In his life-time esteemed for his knowledge in Sculpture and Architecture, which his Works in many parts do testifie; and tho made for others, will prove monuments of his fame. He departed this life on the 24th of August, 1647, aged 61,<sup>2</sup> and lyeth buried near the pulpit in this Church. Mary his wife, and Nicholas his sonne lye also buried in the same grave, she died Nov. 19, and he on the 17th. Sept. 1647.' Vertue also states that Henry himself cut the bust in basso-relievo.

In the 1762 edition of Walpole's *Anecdotes* an engraving of a tablet is given on which are shown medallion heads of both Nicholas Stone, Sen. and Jun., together with the square, compasses, and other tools, suspended from chaplets as described; but whether we may rightly consider these to be portraits, or whether the tablet in any way resembles the original memorial, is open to doubt. When the engraving was published the tablet had been destroyed forty years.

<sup>1</sup> Brit. Mus. Add. MS. 23068, f. 83; cf. 21111, f. 60.

<sup>2</sup> If the baptismal entry in the Woodbury Church register (see p. 1) refers to Nicholas Stone, this should read 'in his 61st year'.



## HIS WORK

Although Nicholas Stone, on account of his position of Master Mason, was necessarily conversant with the craft of masonry in every branch, it is with monumental work that his name is more particularly associated.

When he left England in 1607 for his six years' study under Hendrik de Keyser in Amsterdam, the character of the design of the monuments in vogue in this country was still that of the later Elizabethan period. Classic details were by that time universal; but whilst, during the reign of Henry VIII the inspiration had come direct from Italy through the Italian craftsmen who were temporarily introduced into England by the King's influence and that of Wolsey, it was, in Queen Elizabeth's time, through the Protestant countries of Germany and the Netherlands that England received its education in classic work, and thereby lost the purity of that of the earlier reign, the details becoming coarser and the ornamental features more debased. Under the English craftsmen's hands it obtained, however, a distinctive character of its own, and in our cathedrals and churches throughout the country, and in Westminster Abbey in particular, monuments of this period are to be found in great abundance, rich in material and gilding, of a certain grandeur and charm, but frequently very cumbersome. Their chief characteristics were the horizontal cornice, without pediments, but crowned with strapwork crestings, obelisks (generally balanced on four small balls), shields enclosed with strapwork ornament, and frequently with one or more superimposed stories, the columns supporting the entablature being almost universally of the Corinthian order. In the larger monuments there was usually an arched canopy over the effigies, heavily coffered, the inscription panel at the back of the recess being surrounded by a frame of strapwork. The effigies themselves, though often dignified, were stiff and conventional in their modelling, generally lying on the back, with hands folded, but when on the side always in a constrained unnatural attitude, suggestive of the lay rather than the human figure.

Nicholas Stone, on his return to England, brought back with him the methods of a newer school which, if lacking the purity of design and detail to be found in the work of the Italian school, nevertheless showed some advance in architectural refinement. In his earliest work he retained some of the features of the old English school, but by 1617 he seems to have—with, perhaps, one exception, that of the Knatchbull monument—entirely abandoned them. He discarded the obelisks and strapwork ornamentation, and instead of the horizontal cornice and cresting he finished his entablatures with pediments having straight or curved sides, and generally broken in the centre to admit of the introduction of an achievement of arms. In his mural monuments a very

frequent distinctive feature is a double-arched canopy, supported in the centre on a boldly projecting corbel.

The introduction of heraldic devices is usual in Stone's work: armorial bearings appear in most of his monuments, and in some cases in great profusion, as in the Belasyse monument in York Minster, where there are no less than twenty-eight shields; but as a general rule the arms are enclosed in simply designed cartouches, characteristic also of de Keyser's work. Here and there the shields are surrounded with rich mantlings, fine examples being those on the Villiers and Cranfield monuments at Westminster and the Verney monument at Compton Verney. The arms and mantling are invariably coloured in their proper tinctures, even when the remainder of the monument is uncoloured, these little decorative touches being very effective.

Winged cherubs were also favourite features, and, in his earlier work, the gruesome emblem of death—skulls; the latter, however, rarely appear after 1617. Other accessories include small female figures, which in some cases represent the four cardinal virtues; they are generally placed on the upper part of the monument. Stone seems to have had an exaggerated idea as to the allowance to be made for foreshortening in the case of figures placed above the spectator, their necks being unnecessarily elongated, especially in his earlier work; and in cases where the figures are seated on the sloping pediments there is an uncomfortable feeling that the figures would slide off were it not for some hidden dowels running into them. It must be conceded that these small figures are the least happy portion of Stone's work, and in most cases they might have been omitted without any detriment to his design. This inferiority of the subsidiary figures to the effigies themselves is not confined to his work only, and it is probable that their execution was generally left to some prentice hand.

The majority of the monuments may be roughly divided into eight classes, though there is not always a clearly defined line of demarcation between them.

CLASS.	THE MOST INTERESTING EXAMPLES.
A. Altar tombs with baldachinos.	Earl of Northampton, Dover. Lord Spencer, Great Brington.
B. Detached altar tombs, with or without effigies.	Sir Geo. Villiers, Westminster. Earl of Middlesex, Westminster. Sir Nicholas Bacon, Redgrave. Lady Carey, St. Michael, Stowe.
C. Canopied monuments against walls with quasi-altars.	Sir Chas. Morison, Kt., Watford. Sir Chas. Morison, Bt., Watford. Lady Paston, Paston.



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|--|---|
|  | Sir Robt. Drury, Hawstead.  |
|  | Sir Edwd. Coke, Titteshall.   |
|  | Sir Dudley Carleton, Westminster.   |
| D. Large mural monuments, mostly<br>corbelled out. | Thos. Anguish, Norwich.<br>Sir Thos. Merry, Walthamstow.<br>Willm. Whettell, Ampton.<br>Arthur and Eliz. Coke, Bramfield.<br>Isaac Casaubon, Westminster. |
| E. Small mural monuments.                          | Anne Bennet, York.<br>Orlando Gibbons, Canterbury.<br>Dr. Hugo Barker, Oxford.  |
| F. Tablets.  | Lady Gawdy, Redgrave.<br>Sir Richard Coxe, Westminster.<br>Lady Boys, Great Missenden.<br>Thos. Randolph, Blatherwick.                                    |
| G. Pedestal monuments.                             | Francis Holles, Westminster.<br>Sir Geo. Holles, Westminster.   |
| H. Floor slabs.                                    | William Curle, Hatfield.  |

If the architectural treatment given by Stone to his monuments shows some advancement in refinement on the work of his immediate English predecessors, that advance is still more marked in the case of the sculpture of his effigies, and his best work will bear favourable comparison with that of any sculpture in England of the seventeenth or eighteenth centuries. There are nearly forty of his life-size effigies still in existence, and although they are not all of equal merit, they, with few exceptions, show great refinement and skill in execution. As has been remarked with regard to his architecture, his early examples show a tendency to conform to precedent, and are modelled in the conventional attitude of the time; but after three or four years he adopted that freer style for which his work is noted. In the pose of his figures he was doubtless at times influenced by the wishes of his clients, but his inclination tended towards a natural one, and it is in these cases that his work excels, his effigies possessing dignity without stiffness, the drapery, especially of the female figures, being gracefully arranged, and the accessories, such as the hands, lacework, &c., showing marked delicacy in their execution.

It is not easy to determine how far, in the days when photography was unknown, a sculptor was able to, and did, present a true likeness of his subject. In some cases portraits probably existed; in others death-masks would be taken, and occasionally, especially when a monument was erected to the husband and

wife by the survivor, one of the effigies on it would be sculptured from the life; but be that as it may, Stone's effigies express character and have the appearance of being faithful portraits.

In a few cases the effigies are of alabaster and are coloured, but the majority of them are of pure white marble, the following being the finest examples:

## MEN.

Earl of Northampton.  
Thomas Sutton.  
Sir Chas. Morison, Kt.  
Sir Chas. Morison, Bt.  
Lord Spencer.  
Sir George Villiers.  
Sir Nicholas Bacon.  
Sir Edward Coke.  
Sir John Wolstenholme.

## WOMEN.

Lady Carey.  
Lady Paston.  
Elizabeth Coke.  
Lady Morison.  
Lady Spencer.  
Countess of Buckingham.  
Lady Bacon.

The greater number of Stone's busts take the form of half-length figures rather than that of the classical bust standing on a base, of which latter there are only four examples—all of them good, however. The half-length effigies are mostly placed in oval frames, and are in full relief or nearly so. As in the case of the full-length figures, the features have a distinctive character, suggesting accurate portraiture.

The costume of the male effigies is very equally divided between that of the soldier and that of the civilian. In the former case it consists generally of plate armour with breast- and back-plates, taces varying in number from five to nine, trunk hose, thigh-pieces, jambs, sollerets, knee-caps, sword-belt, in some cases spurs, shoulder-pieces, brassarts, vambraces, elbow-cops, cuffs, ruffs or collars, and in two cases—those of Sir Nicholas Bacon and Sir George Villiers—helmets with the visors up. The figures of Sir George and Francis Holles are dressed in Roman armour. The civilian costume is more varied, but generally includes doublet and trunk hose, not always visible; gown, usually edged with fur; in some cases a mantle or official robe, cuffs, ruff or collar, shoes; and occasionally a coif or skull-cap. There is naturally more freedom in the pose of the latter effigies than of those wearing armour.

The women's costume includes a gown, farthingale, and stomacher in the earliest examples, but a bodice later, sometimes cut square with a filling-in of muslin, sleeves sometimes tight and at others slashed, ballooned, and drawn in at elbows; cuffs, plain, pleated, or of lace; pleated ruff or lace collar; in some cases a mantle, fur-edged or lined, and tippet. The head is generally covered with a veil or coverchief, occasionally falling down behind, but in a few earlier



instances with a cap and lappels, or with a wide-spreading wired or starched head-dress.

The following materials were used by Stone in his monuments :

Alabaster. In the main structure, and occasionally for the effigies.

Statuary marble, probably procured from Italy. For effigies and the finer portions of the carving.

Veined white marble. In the structure, panels, and occasionally for effigies and figures.

Black marble, or Touch, shipped from Amsterdam. For altar-slabs, plinths, inscription-tablets, moulded frames to white tablets, grave-stones, &c.

Veined black and coloured marbles. Chiefly for shafts and pilasters.

Freestone. In a few instances for the main structure.

Coloured decoration was sparingly used excepting for armorial bearings and on some of the alabaster effigies.

The stones used in his domestic work include black and white marbles, Purbeck marble, Portland stone, Taynton and Headington stones (both from Oxfordshire), Reigate stone from Surrey, Ketton stone from Rutland, and Kentish stone.

In considering the general quality of the work executed by Stone, it should be borne in mind that that of a monumental sculptor cannot be entirely personal, as he has to depend to a greater or less extent upon the craftsmen in his employment. These would probably have received their training under him, and would therefore be able to interpret their master's intentions; but as the work of an artist in even the more personal branches of art will vary in quality both of design and execution, this is especially so in the case of a maker of monuments, and is noticeable in Nicholas Stone's work. It will be found that there are monuments here and there which suggest that they have not received so much personal attention from the master as is the case with others. It has been stated that Stone's later work shows deterioration, but a comparison of his monuments in their order of execution scarcely bears out this conclusion. If his twenty-seven years' work is divided into three equal periods of nine years, amongst the monuments carried out in the first period would be included those to Thomas Sutton, Sir Nicholas and Lady Bacon, Sir Robert Drury, Lady Carey, Sir Charles Morison, Kt., and Sir Francis Holles; in the second period, those to Lady Paston, Sir Charles Morison, Bt., and his wife, Sir George Villiers and the Countess of Buckingham, and Lord and Lady Verney; and in the third period, to Isaac Casaubon, Arthur and Elizabeth Coke, Sir Edward Coke, Lord and Lady Spencer, and Sir John Wolstenholme. Opinions will of course differ as to which are his best works, but the effigies of Elizabeth Coke and the last

two mentioned will probably be considered equal to the best of those of the earlier periods, whilst his perhaps two most unsatisfactory monuments were executed in the middle of his career.

It is difficult to criticize Stone's domestic and other than monumental work because there is so little left to guide us. There are three fonts existing, two of which, in Stanmore Church and the church of St. Andrew Undershaft, are very graceful in design. Tart Hall, St. James's, to which he made large additions, and the Goldsmiths' Hall, which Stoakes says he rebuilt, are both gone, and his work at Cornbury House, Oxon, was subsequently so much altered by Hugh May that little architectural detail remains. York Stairs, and the gateways to the Physic Garden and the porch of St. Mary's Church at Oxford happily still remain, and all of them are interesting buildings showing skill in composition. What hand Inigo Jones had in their design must always remain a matter of conjecture. It is very much the custom to attribute the design of every building of merit executed in the first half of the seventeenth century to him; but whilst it is very possible that he may have given Stone friendly advice at times, there is no suggestion in his notes that Jones designed any of his private work, and there is no evidence to support the theory that he designed either of the Oxford structures.

With regard to Stone's method of work, it has already been mentioned that he frequently left the actual execution of portions of his monuments to sub-contractors; in making these sub-contracts, however, he almost invariably mentions that the work is to be done in accordance with plotts or drafts, and directions to be given to the craftsmen. In a sub-contract for the Fauconberg monument he refers to the 'plott' drawn and subscribed by my Lord Fauconberg, and in another case to the client's signature on the back of the drawing, and it is evident that these drawings were essential preliminaries to the making and approval of an estimate, the drawing being signed as part of the contract.

There are fortunately two of the original MS. agreements which Stone made with his clients still in existence. One is for the fine monument to Sir Charles Morison, Bt., in Watford Church, which is in the library of his descendant, the Earl of Essex at Cassiobury. This agreement, made between him and Dame Mary Morison and dated March 3, 1628-9, is given in full on page 61 *sq.*, as it is of special interest, showing with what care and detail his estimate was prepared, at any rate in this particular instance, including, as it did, a drawing and a description of every part of the monument and of the various materials to be used. The other is an estimate made in May 1638, for the erection of a monument for Lionel Cranfield, Earl of Middlesex, now in the library at Knole. This estimate is given on page 112, and though the particulars, in this instance, are not set out in detail, a drawing formed part of the estimate. Unfortunately in neither case is the drawing known to exist now.



## NICHOLAS STONE'S SONS, HENRY, NICHOLAS, AND JOHN.

STONE's wife, as has been already mentioned, was Maria, daughter and eldest child of Hendrik de Keyser; she was born at Amsterdam in 1592, and was married to him there in 1613. We know nothing of her married life excepting that she bore her husband four children, and as in his will he termed her 'Marie my most deere wife', and left her in comfortable circumstances, we may assume that the marriage was a happy one. She died on November 19, 1647, about three months after the death of her husband.

Stone's first child was a daughter, christened Maria, after her mother, in the church of St. Martin-in-the-Fields, on December 4, 1614; her life was a short one, however, as she died in 1618, the date of her burial being November 2.

His eldest son, Henry, named probably after his grandfather Hendrik, was baptized on July 18, 1616. His father evidently valued the advantage which he had himself derived from his six years' study in Amsterdam, as he sent him abroad at an early age to study the art of painting in Holland and France, and Mr. Weissman informs us that he was apprenticed, about the year 1635, to his uncle, the famous painter Thomas de Keyser, of Amsterdam, second son of Hendrik de Keyser. Dallaway suggests also that he may have studied under Vandyck<sup>1</sup> (probably because the work by which he is best known is that of his copies of that master's portraits). In an addendum to de Piles's *Art of Painting*<sup>2</sup> it is stated that he 'was an extraordinary copier in the reigns of Charles I and II. He was bred up under Cross (himself a famous copier), and, having the foundation of an exquisite draftsman, performed several admirable copies after many good pictures in England. He did a great number of them, and they are reckoned amongst the finest of any English copies.'<sup>3</sup>

In the spring of 1638 Henry was in Paris, where his brother Nicholas joined him, and together they made a prolonged tour through France to Italy, spending four years in travel and study, a diary of their journey written by Nicholas being preserved in the British Museum.<sup>4</sup> The diary naturally has reference more to the doings of Nicholas himself than to those of his brother, but one gathers that Henry spent a large portion of his time in study. The brothers returned to England in 1643, and though we have no direct knowledge of Henry's subsequent career, we gather from incidental information that it was a successful one, and it seems probable that he was held in some repute by his

<sup>1</sup> Walpole's *Anecdotes of Painting in England*, Rev. James Dallaway's edition, vol. i, p. 246 n.

<sup>2</sup> M. de Piles, *Art of Painting, and the Lives of the Painters*, English edition, 1706, p. 463.

<sup>3</sup> There are said to be four of his copies of the portraits by Vandyck in the National Portrait Gallery.

<sup>4</sup> Brit. Mus., Harl. MS. 4049 (it is printed in full in Appendix to the present volume).

brother artists, as Vertue mentions<sup>1</sup> that his portrait was painted by Sir Peter Lely 'in his first manner', and that it was then in the possession of Mr. Russell. Its present location is not known, but an engraving of it by Bannerman was published in Walpole's *Anecdotes*, 1762.

His portrait of James Moore was engraved by Thomas Cross. The four following portraits ascribed to him were exhibited at the Loan Collection of National Portraits, held at South Kensington in April 1866:

No. 553. Lady Frances Cecil, Countess of Cumberland, daughter of Robert Cecil, 1st Earl of Salisbury (to whose mother-in-law, Grissold, Countess of Cumberland, Nicholas Stone erected a monument at Londesborough in 1631).

No. 587. Queen Henrietta Maria and the Princess Elizabeth.

No. 687. Charles Stanley, 8th Earl of Derby, b. 1627, d. 1672.

No. 812. John Thurloe, Secretary of State to the Protector, b. 1616, d. 1668.

Vertue states that he erected the monument to his parents and his brother Nicholas, and that he himself cut the bust of his father in basso-relievo in marble, which suggests that his artistic abilities extended to the chisel; also that 'he wrote a book I have seen, a thin small folio entitled the third part of the art of painting, taken mostly from the ancients, and may be there was foregoing parts'. It is worthy of note that in neither of his father's manuscript books is there to be found any writing by Henry, although there are numerous passages written by his brothers, and that he painted pictures in small of his father and the whole family, which pictures, after passing through Stoakes's hands, came into the possession of Mr. John Cock.<sup>2</sup>

On the death of his parents and brother Nicholas in 1647 he inherited the property in Long Acre, and is stated to have carried on his father's profession of statuary in conjunction with his youngest brother John; only one or two of the monuments included by the latter in his list of works executed by him (see p. 138 *sq.*) can be joint productions, as the others were not carried out until after Henry's death, and it is more probable that he continued his own art. He is generally known as 'Old Stone', to distinguish him, it is said, from his brother John; but there is little reason for this, as he was only four years his senior, and was only 37 years old when he died.

There is a sketch-book of Henry Stone's in the Soane Museum. It is a thin small folio volume, now half-bound in calf with paper sides, containing a series of sketches executed in ink and pencil on 18 leaves of paper 12 inches by  $7\frac{3}{4}$  inches in size; the sketches are on both sides of the paper, and consist chiefly of studies of figures, heads, &c., together with a few landscapes and

<sup>1</sup> Brit. Mus. Add. MS. 23068, f. 22.

<sup>2</sup> Ibid., 23069, f. 5.



architectural backgrounds, which suggest that they were probably made whilst Henry was on his travels. The sketches are bold, but are not of much interest.

Henry Stone died in August 1653, and his brother John erected a tablet to his memory in St. Martin's Churchyard, which, like that to his parents, was destroyed on the pulling down of the old church. Vertue fortunately made a copy of the inscription,<sup>1</sup> as follows :

To the memory of Henry Stone of Long Acre  
painter and Statuary, who haveing passed the  
greatest part of 37 years in Holland France  
and Italy, atcheaved a fair Renown for his Ex-  
cellency in Artes and Languages and departed  
this Life on the 24 day of August, An. D. 1653,  
and Lyeth buried near the Pulpit in this Church.

His friends bewail him thus,

Could arts appease inexorable fate,  
Thou hadst survived this untimely date :  
Or could our votes have taken place, the sun  
Had not been set thus at its glourious noon :  
Thou shouldst have lived such statues to have shown  
As Michael Angelo might have wished his own :  
And still thy most unerring pencil might  
Have rais'd his admiration and delight,  
That the beholders should inquiring stand  
Whether 'twas Nature's or the Artist's hand.  
But thy too early death we now deplore,  
There was not art that thou couldst live to more,  
Nor could thy memory by age be lost,  
If not preserved by this pious cost ;  
Thy name's a monument that will surpass  
The Parian marble or Corinthian brass.

John Stone to perfect his Fraternal affection  
erected this Monument.

Vertue states that it was placed without the church on the east wall near the gate.

Nicholas, the second son, was baptized at St. Martin's on September 8, 1618. He was brought up with the view of succeeding to his father's business as a mason and statuary, but he unfortunately died within a month of his father, on September 17, 1647, at the early age of 29.

Apart from his baptism, the earliest information which we have of him is the fact of his witnessing, in his father's Account book, the signature to an agreement in 1631, when he was only 12 years old ; he also witnesses other

<sup>1</sup> Brit. Mus. Add. MS. 21111, f. 60.

signatures, or 'marks', in the years 1635-6-7, and it seems probable that he entered his father's workshops directly he left school.

In 1638, as already mentioned, he left home to join his brother Henry in their four years' tour and sojourn abroad. He wrote a somewhat lengthy diary of their tour, which is in the British Museum (Harl. MS. 4049). The volume is  $7\frac{1}{2}$  by  $5\frac{3}{4}$  inches, and had originally a parchment cover, but is now bound in morocco. He left London on March 29, his father accompanying him as far as Chatham, and arrived at Paris on April 7, where he met his brother. They hired a chamber there for a month, and after a week's sightseeing he 'began a mould in clay of St. Anthony'; during their stay in Paris they saw all the best churches, palaces, and pictures, and visited Fontainebleau and St. Denis, and left on May 18 for Lyons on horseback, 'in company with two Jesuits and other very good company', for safety, and not without good cause, as he says, 'towards night we met with divers cavaliers, but they seeing us so strong did not offer any violence'. They afterwards visited Avignon and other places, arriving at Marseilles on May 31, where they were delayed for some days owing to contrary winds, but on June 15 they took barque for Leghorn, arriving there on the 17th.

They reached Florence on June 28, where they stayed three months; during their sojourn there Nicholas spent much time in drawing from the antique, and occasionally in modelling, chiefly in the gallery of the Grand Duke of Tuscany. The duke was very polite to him and praised his work. Whilst in Florence the brothers frequently met their father's patron, Mr. William Paston, who stayed there for some time, on his way to Egypt.

The brothers left Florence on September 29, and arrived in Rome on October 3, 1638, after 'having escaped the bandeloes which lay in several places'; and apparently they remained there until May 1642, paying visits, however, during that period, to Venice, Pozzuolo, &c.

The diary Nicholas kept whilst in Rome was not a continuous one, and the most interesting portions of it are those relating to his visits to the great sculptor, Bernini. He was furnished with a letter of introduction to him, which he delivered on October 22. Bernini happened to be somewhat unwell, and was in bed; he, however, sent for him and had some conversation with him at his bedside with the aid of a young painter who spoke Italian. 'Being in a good humour,' he writes, 'he asked me whether I had seen the head of marble which was sent into England for the King, and to tell him the truth what was spoken about it. I told him that whosoever I had heard admired it, not only for the excellence of the work, but the likeness and near resemblance it had to the king's countenance: he sayd that divers had told him so much but he could not believe it. Then he began to be very free in his discourse, to aske if nothing was broke of it in carriage, and how it was preserved now from danger. I told



him that when I saw it that all was whole and safe, the which, saith he, I wonder at, but I took [saith he] as much care in the packing as study in making of it. I also told him that now it was preserved with a case of silk.' This unconstrained conversation about the celebrated bust of Charles I is very interesting, especially as it suggests that Bernini himself considered it to be a very successful work, if not a masterpiece of his.

Bernini apparently took kindly to the young student, and afterwards permitted him to work with 'his disciples', and to see his own method of work. He also expressed approval of the drawings which Nicholas submitted to him. Vertue tells the following interesting incident also which occurred whilst Nicholas was working under him<sup>1</sup>: 'The cavalier told him that it was impossible to make a bust in marble truly like, and to demonstrate it he ordered a person to come in, and afterwards having floured his face all over white, asked Stone if he had ever seen that face before. He answered "No", by which he meant to demonstrate that the colour of the face, hair, beard, eyes, lips, &c., are the greatest part of the likeness.' (This incident was related to Vertue by John Talman.)

Nicholas's diary ends on July 6, 1642, when he and his brother arrived at Genoa in their return journey to England, which they reached, according to a note by Vertue, in the early part of 1643. In addition to this diary in the British Museum, there is in the Soane Museum a sketch-book of his, containing a series of sketches made whilst on his travels. The book is of the same size, and is bound in the same manner, as the sketch-book of his brother, already mentioned; it consists of about seventy leaves, many of which are bare; some of the drawings are made on the paper itself, whilst others are drawn on separate sheets and are mounted in; and a few sketches have been subsequently removed. The drawings are executed in ink and pencil, some of them with slight washes; and they include plans, elevations, and sections of buildings, with occasional notes. Towards the end of the volume is an abstract of the diary of his tour, made, apparently, by John Talman (d. 1726), son of William Talman the architect (fl. 1670-1700), and presumably for a time the owner of the volume.

There are no known sculptural works of Nicholas Stone, Jun., existing, and, strange to say, there is no record anywhere of his having executed any work after his return to England in 1643, and this circumstance raises the question as to what he did between the date of his return and that of his death, at the early age of 29, in September 1647, a period of four and a half years. After his four years of travel and assiduous study abroad, where his drawings and models received commendation from the

<sup>1</sup> Brit. Mus. Add. MS. 23069, f. 116.

distinguished Bernini and others, it would have been expected that he would at once have taken a leading position in his own country as a sculptor, as his father did before him; as a matter of fact, however, there is apparently no record or note of his, showing what he was doing, until November 1646, when he commences making a series of memoranda in his old foreign sketch-book, which continue until June of the following year. And what do these memoranda tell us? On November 13 he notes that a Mr. Henry Wilson, of Petticoat Lane, had shipped thirty tons of Portland stone to Amsterdam for his uncle Hendrik de Keyser, and that he was prepared to allow him 'a third part that shall arise of the comoditye either now sent or to be sent, and if at any time I will joyne stooke, than to have half profit'. On the same day he writes to his uncle Thomas, advising him of the dispatch of the stone in the ship *Deborah*. On January 29, 1646-7, he writes a long letter—this time to his uncle Peter—acknowledging the receipt of a letter from his uncle Hendrik, and after extolling the virtues of Portland stone, he canvasses for further orders, 'hoping you will doe your kinsman and a young marchant that favour that I may be able to doe you future service herein'; in fact, instead of being employed as a sculptor he has become an agent, on commission, in connexion with the shipping of stone to Amsterdam. In April appears a statement of accounts between him and Henry Wilson for the division of the profits of the transaction. Between March and June 1647 Nicholas acts as agent again, between Wilson and Mr. Harris, churchwarden of St. Martin's-in-the-Fields parish, for the delivery of Portland and Purbeck stone at the church, which was paid for direct by Mr. Harris to Wilson, Nicholas's commission being the difference in price between what Wilson was content to have—1s. 9d. per foot—and 2s. 1d., the price actually charged. It is possible that in connexion with this transaction Nicholas may have been employed at the church, but if so it would have been as a mason and not as a sculptor. His last entry is on June 19, noting that Wilson had received £10 more from Mr. Harris, and that there was £15 more due to him. Nicholas died on September 17 of that year, about three weeks later than his father, his life, which was so full of promise, being cut short under circumstances which suggest that he, as well as his father, died of some distemper, and that the world had not treated him kindly.

Vertue, in his notes, writes the following encomium on him: 'Nicholas Stone Junior had been an Honour to England had he lived to have shown his Art, but dying soon after his return from abroad there remains but few things of his doing besides moddels which are in the hands of the curious and now pass for the workes of famous Italian Artists.—in posēs. Mr. Bird, Statuary, the Lagoon of his modelling and the Appollo and Daphne, both moddeld by N. Stone at Rome.'<sup>1</sup>—Even Vertue, therefore, though prompted by Charles

<sup>1</sup> Add. MSS. 23069, f. 10b.



Stoakes, was unable to mention any creative work executed by him, which leads one to the conclusion that none existed. It should be mentioned that Dallaway, in a foot-note to his edition of Walpole's *Anecdotes*, states that Nicholas speaks in the diary of being employed at Rome upon a monument for Lady Berkeley. I have, however, been unable to find any note to that effect, though he mentions having received from England in November 1638 three escutcheons of arms to be inlaid with marble for the monument of my Lady Berkeley.<sup>1</sup> This work he entrusted to a Signor Domenica, paying him 52 crowns for the same, and in September 1639 he reshipped the escutcheons to England with several other things. It seems probable, therefore, that Dallaway misread the entries.

John Stone, the youngest son, was baptized at St. Martin's Church on September 27, 1620. Tradition has it that he received a University education, and that he was intended for the Church. Charles Stoakes, in his brief statement at the end of Nicholas Stone's Account-book, says that he 'was bred a scoller by Docttor Busby', and that 'he was an exelent architectt'; and Vertue, in his notes on John,<sup>2</sup> from information probably obtained from Stoakes, says that he was 'brought up at Oxford, designed for a clergyman, but in the time of the Civil Warrs went out to serve the King. He wrote a book and printed it, on Fortification, without his name to it,<sup>3</sup> [called *Enchiridion*, where there is many small cuts of fortifications etched by himself.<sup>4</sup>] afterwards, the King being routed, he with a Companion made their escape: he hid himself unknown to his father in his house in Long Acre, and lived there a whole twelvemonth till he got an opportunity of going to France, where he lived several years, but returned to England and followed the business after his brother Henry died in 1653. [His companion was taken and hanged before his father's door in Smithfield anno about 1646-7.<sup>4</sup>] Nicholas Stone Sen. and Jun. died 1647 after which Henry and John carried on the father's business, though Henry mostly employed himself in painting, especially copying famous Italian pictures.'

Charles Stoakes's remark would naturally lead one to suppose that John was a Westminster boy; there is no evidence, however, of his having been educated at Westminster School. His name does not appear on the list of King's Scholars, and though he might have been a town boy (there was no official list of these at that period), the fact that Dr. Busby did not become head

<sup>1</sup> Dr. Alfred C. Fryer, in a paper on Effigies in English Churches attributed to Bernini, read before the Archaeological Institute in 1914, refers to the effigy on this monument, which is in St. Dunstan's Church, Cranford, Co. Middlx., as being in his opinion the work of Bernini, and mentions that the family still hold the tradition that he was the sculptor. Elizabeth, Lady Berkeley (b. 1576, d. 1635), was the daughter of George Carey, 2nd Lord Hunsdon, and wife of Sir Thomas Berkeley.

<sup>2</sup> Brit. Mus. Add. MS. 23069, f. 5.

<sup>3</sup> *Enchiridion of Fortification, or a handfull of Knowledge in Martiall affairs*, London, printed by M. F., for Richard Royston, and are to be sold at his shope at the signe of the Angel in Ivie Lane, Anno. 1645.

<sup>4</sup> Marginal notes by Vertue.

master until 1638, at which time John's school education, he being then seventeen or eighteen, would have been finished, renders Stoakes's statement open to some doubt. Evidence, too, with regard to his education at Oxford is not forthcoming, as his name does not appear in Foster's *Alumni Oxonienses*, but possibly that useful work does not contain the name of every matriculated student, and, in the face of the information given by Stoakes and Vertue, we must assume that he had some University education.<sup>1</sup>

We are not told which was the particular fight referred to in Vertue's note, or when John escaped to the Continent, but he probably returned to England on the death of his father, or soon after, as Vertue mentions a memorandum book of his begun in February 1647-8, containing accounts between himself and his brother Henry until his death in 1653, and gives the two following extracts:

Feb. 14, 1648. Sent to my brother to pay Mr. Lilly, £11. [I suppose this to be for his picture in possession of Mr. Russell.<sup>2</sup>]

Nov. 28, 1652. For Sir Will<sup>m</sup>. Paston. Payd unto Mr. Ellis two pounds 18s. 6d. in full payment for four heads sent to Oxnet Hall in Norfolk, and £5 allowed to him for bosting of a fifth head. Was finished by Mr. Boreman. [Bushnal's Master.<sup>3</sup>]

It is interesting to find Sir William Paston again employing the Stone family to enrich his grounds with statuary. Anthony Ellis was one of Nicholas Stone's workmen, whose signature as a witness appears several times in the Account book. Thomas Burman, sculptor, was buried in St. Paul's Churchyard, Covent Garden. He died March 17, 1673-4, aged 56 years.<sup>3</sup>

John's signature appears twice in his father's Account book—in 1636, when he was only 15 years old, and in 1641; on both occasions as witness to the signature of Robert Pooke, a sub-contractor frequently engaged in the polishing and fixing of Stone's monuments; and between 1639 and 1642, in his brother Nicholas's absence abroad, a good many of the memoranda themselves are in his handwriting, their composition being somewhat pedantic and suggestive of the scholar.

After the death of his father and his brother Nicholas in 1647, John was associated with Henry in carrying on their father's practice in Long Acre; neither of them was brought up with a view to doing so, and it is open to doubt whether either of them actually used the chisel. Work at the time was

<sup>1</sup> John Stone was appointed Bible Clerk and Library Keeper at University College in 1644. His name appears in the list of persons reported to the Committee of Lords and Commons by the Visitors, July 14, 1648; he was expelled October 17, 1648. See *Register of the Visitors of the University of Oxford*, edited by Montagu Burrows, for the Camden Society, 1881, pp. 163, 199, and 555. [Ed.]

<sup>2</sup> Add. MS. 23069, f. 13. Mrs. Finberg reads this entry as 'Lent to my brother' &c. In her opinion the marginal notes are in Vertue's handwriting. 'Bushnal' is evidently John Bushnell, the sculptor, a contemporary of Vertue. [Ed.]

<sup>3</sup> He was Warden of the Masons' Company, 1668-9 and 1673-4.



apparently scarce, and it has therefore been assumed that Henry continued the to him more congenial work of painting, and left what little statuary business came in to his brother's care. The first work which he mentions as having been executed was a mural tablet to Sir John Heigham, erected in 1650 at Barrow in Suffolk, and for which he received £40. After a gap of about three years he records the erection of a monument, in 1653, to Lord Ashley (probably Astley), which he mentions, in this one instance only, to have been the joint production of his brother and himself; and after Henry's death in August of that year he became the sole heir to the business and property. During the four following years he erected thirteen monuments, the majority of them being mural tablets, and their prices ranging from £7 to £100; the total cost, however, of these recorded works amounted to less than £800, and it is evident, therefore, that his business as a monumental mason could not have been a lucrative one, but we have incidental information that he was also engaged on work other than monumental by at least two of his father's old clients, Sir William Paston and Sir Christopher Hatton.

Between 1657 and the spring of 1660 there is again all absence of information, and then John's hopes revive with the prospects of the restoration of the monarchy, Vertue telling us, in a note written by him in Nicholas Stone's Account book (see p. 133), that he went over to Breda with the intention of petitioning the King for the grant of the office of Master Mason of Windsor held by his father; whilst there, however, he had a violent attack of the palsy, which deprived him of the use of his limbs, and incidentally we also learn from Vertue's own MSS.<sup>1</sup> that Caius Gabriel Cibber, who was then his foreman, went over to Holland to bring his master home. On his return he forwarded a petition to the King, and this petition, with other papers giving its sequel, are quoted below:

To the King's most excellent Majie.<sup>2</sup>

The humble petition of John Stone, Mason and Architect sheweth.

That your Maties. Petr. served your Maties Father of ever blessed memory and your Matie upon his owne charge several yeares, and lately horsed and armed a man for your Maties Service under Sir George Booth, and endeavoured to endeare as many of his friends to hazard in the same service. His father was servant to his late Matie in the Quality of Master Mason and Architect and had due to him for worke to the value of one thousand pounds, who for his loyalty was sequestred plundered and imprisoned. And whereas there is a Pretender, one Mr. Marshall, to his Father's place who in no kind served your Matie.

Hee most humbly begs that your Matie will be graciously pleased to take the Premises into your most serious consideration and conferre upon him his Father's place who possessed it two and twenty years and died your Maties Servant.

and as in duty bound shall ever pray, &c.

<sup>1</sup> Brit. Mus. Add. MS. 23069, f. 4.

<sup>2</sup> *State Papers Dom. Chas. II.*, vol. iii, No. 112.



This petition is endorsed on the back :

At ye Court att Whitehall, 11 June, 1660.

His Matie is graciously pleased to referr the consideration of this petition to ye right hon. Mr. Sec. Nicholas who is required to call both parties before him and to examine the p'tdnes on both sides and accordingly to certifie his Matie what he conceives fit for his Matie to doe concerning the Petrs. humble request.

Robert Mason.

In the same volume, Paper No. 115, is the following interesting letter from Sir Christopher Hatton in recommendation of John's petition. There is no date or superscription, but it is evidently addressed to Secretary Nicholas.

SIR,

I understand the business concerning Mr. Stone is referred to you. I am sure he (as all men else) shall receive justice from you ; but if you shall be pleased to adde favour to him as a most honest cavalier in all these tymes and a most able skilfull person in his profession of whom I have had much experience : To his gratitude I shall add the acknowledgement of

Sir,

Your very humble servant,

CHR. HATTON.

Lastly, in *State Papers, Chas. II*, Vol. 11, No. 98 (Docquet p. 34) is a document containing several Patent Grants, amongst them being that so much desired by John Stone :

13th of King Charles the 2nd. Anno 1660. 1661.

August 1660.

The office of Mr. Mason of his Maties Castle of Windsor to John Stone during his life with the fee of 12d p. diem.

These records give useful information, as the petition suggests that John must have served in the Army for several years, and the incident of his providing a horse and armed man under Sir George Booth,<sup>1</sup> probably on the occasion of Monck's march to London with his army from the north in February 1659-60 for the purpose of declaring for the Restoration of the King, shows that although not being sufficiently strong in health to serve himself, his military and loyal enthusiasm was not abated, and also, incidentally, that he was not without means. The reference to his father suggests the difficulties under which he laboured during the Civil Wars.

Although John obtained the office to which he aspired, he was apparently incapable of exercising it personally, as, according to Stoakes, he sold it to his

<sup>1</sup> Sir George Booth, Bt., was one of the twelve members deputed to convey to the King the recall of his house. He was created Baron Delamere in 1661.



competitor for the post, Joshua Marshall,<sup>1</sup> and he died at St. Cross's Hospital, Winchester, in September 1667, being buried in the church of St. Martin-in-the-Fields on the eleventh of that month, his name being entered in the register as 'Capitanus Stone'. No memorial appears to have been erected to him, but at the bottom of Henry's tablet Charles Stoakes many years later added:

June 1699.

Four rare Stones are gone  
The father and three sons.  
in memory of whome their near kinsman  
Charles Stoakes repaired this Tomb.

As has been before mentioned, it is not easy to determine to what extent John Stone was himself a practical statuary. We have seen that he employed Caius Gabriel Cibber as his foreman, at any rate during the latter part of his career, and that Thomas Burman and Anthony Ellis—the latter an apprentice of his father, born in 1620—assisted him in his work, and probably there may have been others. We know that he had practised the engraver's art, that he was apparently a good man of business, that Stoakes called him an excellent architect, and that he had some knowledge of drawing; the probabilities are that he managed the business and made designs for the monuments entrusted to him, but that he left the execution of them and the modelling of the busts to trained craftsmen.

The architecture of John Stone's monuments generally shows a want of knowledge of detail and composition, but there are certain features in both architectural and ornamental details recurring in most of the tablets which suggest that they were at all events the design of one man. The busts—there are four of them—are good in modelling and execution, especially those to John and Elizabeth Cresswell in Newbottle Church, Northants, whilst, from the point of composition, the tablet to Sir John Bankes in Christ Church Cathedral is the most successful example.

#### NICHOLAS STONE'S KINSMEN.

None of Nicholas Stone's sons married, and after the death of John in 1667 the nearest blood relative appears to have been Charles Stoakes, who came into possession of his business books, and it is from him that so much information has been obtained, either directly or through Vertue, respecting the Stone family. He made use of both the Note-book and Account book for the entry here and there on the blank pages of sundry accounts and memoranda, and from his notes he appears to have been merely a small jobbing builder. He

<sup>1</sup> A warrant for the grant to Joshua Marshall of the office of Master Mason at Windsor, void by the death of John Stone, was issued on June 17, 1673.—*State Papers Dom. Chas. II*, entry book 36, p. 233. He was Warden of the Masons' Company in 1665-6 and Master in 1670.

called Nicholas Stone 'his uncle', but I am inclined to think that he was more probably his great-uncle. He notes in the Account book that he began the world, that is to say he married, in September 1666: we know that he restored Henry's monument in 1699, and he must have been still alive well into the eighteenth century,<sup>1</sup> as Vertue (1684-1756), to whom he gave so much information, did not commence the collection of his historical notes until 1713. Stone, in the cancelled portion of his will, left 'unto Charles Stoakes, my kinsman three pounds'. I am inclined to think that he was therefore the father of the above Charles Stoakes. Whether it was from Stone's father's or his mother's side that he was descended is uncertain.

We know that Stone had a sister, who married Andrew Kearne, a German sculptor, who assisted him in his work, and of whom mention is made later. In the cancelled portion of his will Stone left 'unto Grace the nowe wife of Andrewe Kerne and all her children tenn pounds vizt. five pounds to herself and the other five pounds amongst her children. The expression 'nowe wife' is ambiguous; he does not call her his sister, and yet if she was a second wife it is difficult to understand why this ten pounds should have been left to her and her children.<sup>2</sup>

Gabriel Stacey is a name which occurs frequently in Stone's Account books. He mentions paying money to 'my Cousin Gabriel Stacey' and also to 'my Cousin Ann Stacey by her husband's appointment', which leaves us in doubt which of the two, Gabriel or Ann, was the blood relation: he occupied a house on the north side of Long Acre belonging to Stone, and he had intended leaving 'unto Gabarill Stacie and Anne his wife tenn pounds' under his first will. Stacey acted in the capacity of Clerk of Works under Stone during the progress of the building operations at Oxford and Cornbury in 1631-2, and later he was engaged on mason's work at Somerset House and Greenwich.

#### THE DE KEYSER FAMILY.

The Stones and the de Keyzers were so intimately connected, not only in relationship but also in business and domestic affairs, that this account of Nicholas Stone will be more complete if some information respecting the Dutch family is given, more especially as they all practised the kindred arts or crafts of architecture, painting, and sculpture. Mr. A. W. Weissman, of Amsterdam, has very kindly given me information respecting them.

<sup>1</sup> Mr. Spiers appears to have overlooked the following notes which were written by Stoakes on the fly-leaf of Stone's Account Book. 'In the yeare 1676 on the 25th of June I Broak my legg in 3 Legg Alley in Show Lane. C. H. Stoakes'; and written beside this, '45 years agoe now being 1721'. So Stoakes was living in 1721. [ED.]

<sup>2</sup> Andrew Kearne married Grace Kippingcot in 1627, by whom he had Maria, b. 1628, Grace, b. 1632, and Thomas, b. 1635; Register of St. Martin's-in-the-Fields.



Hendrik de Keyser, Stone's father-in-law, was the son of Cornelis de Keyser, a cabinet-maker of Utrecht. He was born in 1565, and was apprenticed to Cornelis Bloemart, a sculptor and architect of repute in that town. He came to Amsterdam about the year 1591, where he practised as a sculptor, and in 1595 was appointed Master Mason and Sculptor to the city, amongst the buildings which he designed in virtue of that office being the Exchange, based to a great extent on Sir Thomas Gresham's Exchange, and the Zuider Kerk. His sculptural works include the monument to Admiral Jacob van Heemskirck, in the Oude Kerk at Amsterdam, and the magnificent one to Prince William of Orange erected at Delft between 1614 and 1621. He married Barbara van Wildre, of Antwerp, in 1591, and died in 1621, leaving one daughter and four sons.

Maria de Keyser, the eldest, born in 1592, was married, as has already been mentioned, to Nicholas Stone in April 1613; she died in October 1647.

Peter de Keyser, the eldest son, born in 1595, practised as a sculptor and mason in Amsterdam, and on the death of his father he succeeded him in his official position as Master Mason to the city; he resigned the post, however, in 1645, and carried on his private business only, amongst his works being the monument of Count William of Nassau at Leeuwarden. In the note-books of both Stone and his son Nicholas, Peter's name, as well as that of his brother Thomas, is now and again mentioned in connexion with the receipt of marble sent over to England by them, and with the shipping of alabaster and Portland stone to Amsterdam. He died in 1676.

Thomas de Keyser, born in 1597, was apprenticed to his father, but early in life he forsook the chisel for the brush, and became known as a famous portrait painter. Under him Henry Stone studied painting for some years until his visit to Italy with his brother Nicholas in 1638. In 1640 Thomas again took up sculpture, and in 1662 he also was appointed Master Mason and Sculptor to the city. He died in Amsterdam in 1669. In the National Gallery is a painting by him, 'A Merchant and his Clerk'.

William de Keyser, born in 1603, came over to England in 1621, and was probably apprenticed to his brother-in-law. Whilst in this country he married Walburga Parker. In 1640 he returned to Amsterdam, and seven years later received the official appointment previously held by his father and eldest brother, and subsequently by his brother Thomas. He was a talented artist and executed many fine bas-reliefs which adorned the city buildings; he was, however, dismissed in 1653, and a few years later he again visited England, where he lived and worked for many years. He was known to have been still in London in 1674, but previous to 1678 he had returned to Amsterdam and was engaged on the monument to Admiral de Ruyter in the Nieuwe Kerk. Professor Six of Amsterdam, in an essay on the sculptural work of Hendrik de

Keyser, considers that William probably executed many monuments whilst in England, and ascribes to him 'with confidence' that in the south aisle of Westminster Abbey to Sir Charles Harbord and Clement Cottrell, who were killed in the naval fight in Southwold Bay in 1672, the bas-relief being so characteristic of his work.

Hendrik de Keyser, the youngest son, born in 1613, also studied under his brother-in-law in Long Acre. He came to England in 1634, and returned to Amsterdam after his death in 1647. He practised till his death in 1665. He married whilst in England—probably in 1639—his wife's name being Elizabeth Bellamy.

#### NICHOLAS STONE'S ASSISTANTS.

It may be assumed that in his statuary yard and studio Stone employed a regular—if small—staff of assistants and apprentices, amongst the latter of whom Mr. Weissman mentions two of the sons of Hendrik de Keyser; but in addition to these it will be noted that in his account book he gives the names of many craftsmen who sub-contracted for the execution of sundry portions of his work. These were probably not in his regular employ, but would be called in to assist him at times perhaps when he was unusually pressed, working by piecework, and it would possibly be the case that some of these had been at one time apprentices or craftsmen who had commenced work on their own account, and whom he would be glad to help, apart from the advantage which would accrue from their knowledge of his methods. The outside assistance that he made use of was comparatively small, and it was not continuous. The only record of such work occurs in the account book, which was in use between 1631 and 1642. During that period of twelve years Stone executed, amongst other work, about forty-five monuments, and in regard to only eleven of these is there any mention of outside assistance being given, whilst in respect of the highest class of work, that of the carving of effigies, it is only so in the case of three monuments. In 1631 Humphrey Mayer<sup>1</sup> was entrusted with the completion of the effigy of Dr. Donne in St. Paul's Cathedral; in 1638 Richard White carved the effigy of Lady Spencer, and John Hargrave that of Lord Spencer for the monument in Great Brington Church; and in the following year Hargrave also carved Sir Edward Coke's effigy in Tittleshall Church. The prices paid to the last two by Stone was £14 or £15 for each effigy; in both instances the agreements show that they were to be carved in accordance with directions given, and though the term 'models' is not used by him we must assume that Stone himself, as a matter of course, made the models from which they were carved and also put the final touches to

<sup>1</sup> Humphrey Mayer was Warden of the Masons' Company in 1645 and in 1649, and Master in 1653.



the work, especially when we consider how small a sum he paid to them in proportion to the cost of the monuments—for the Coke monument £400, and for the Spencer £600.

Robert Pooke was a craftsman who seems to have been more frequently employed than any other, the nature of his work being the more ordinary working and polishing of the masonry of various monuments and their subsequent fixing; and the only others whom it is necessary to mention are Anthony Goor and Harry Ackers, who carved the corner-stones and fine achievements of arms on the Villiers tomb at Westminster, Jan Schoerman, who carved the achievement on the Spencer monument, and Andreas Kearne, who, according to Stoakes, carved one of the figures on the Water-gate at Somerset House, and one of the lions on that of York House.

Nothing appears to be known of any original work of the various craftsmen employed by Stone with the exception of that of Schoerman and Kearne, a fact which suggests that it may have been only of value when under the supervision of a master mind; of these two, however, Vertue has been able to give some information.<sup>1</sup> John Schoerman was born at Embden in the Low Countries; he executed for Sir John Danvers, of Chelsea, two sitting figures of shepherds and a group of Hercules and Antaeus, for which he received respectively £6 and £16, and an effigy of Sir Thomas Lucy for his monument in Charlcote Church, at a cost of £20 10s.; and another of Lord Belhaven at Holyrood, at a cost of £18; he also did some work for Sir Simon Baskerville. Andreas Kearne was a German who married Nicholas Stone's sister. He carved some statuary for Sir Justinian Isham, of Lamport, Northants, and statues of Apollo and Venus for the Countess of Mulgrave. These, for which he obtained £7 apiece, were six feet in height and were of Portland stone.

Mention should also be made of a better known sculptor, Caius Gabriel Cibber, who worked under John Stone as his foreman, and who would therefore have probably been largely responsible for the monuments attributed to him. He was born at Flensburg, in Schleswig, in 1630, and at an early age showed so much natural talent for sculpture that the King of Denmark sent him to Rome at his own cost to study there. He came to England, however, when still young, as it would have probably been between the years 1653 and 1660 that he worked for John Stone, the latter year being the date of the master's attack of the palsy. After leaving Stone's employment his work, as far as is known, was more particularly that of classical sculpture, the Duke of Devonshire, for whom he executed a considerable amount of statuary at Chatsworth, being one of his patrons. In London he is best known as the sculptor of the two figures, 'Melancholy' and 'Raving madness', formerly at the entrance to Bethlem Hospital in Moorfields, now at Guildhall, and of the Phoenix in the pediment

<sup>1</sup> Brit. Mus. Add. MS. 23069, pp. 10-11.





2 bargained made with Robert Poole this 10<sup>th</sup> of August  
1636.

Inprimis for rubbing out of rough sand, fine  
sand, and Raggett, white marble stones one  
foote square on neare shert about for the  
pauement of a room at Oatlands for y<sup>e</sup>  
Quene's Ma<sup>ty</sup> he is to haue for euery foote 3

And for stons of blacke marble they  
being already rubbed he is to fine sand, }  
and Raggett and for euery foote with and }  
neatly rubbed he is to haue a penny } 1

For squaring and laying of the aforesaid  
stones in the room aforesaid he is to haue }  
for euery foote (being very neat and worke }  
manlike done) ~~he is to haue a penny~~ }  
~~finishing marble and all things~~ } 4

The which he is to performe by the 13<sup>th</sup> day  
of September next ensuing, and he hath  
received in paymt of this his bargaine the some  
of ffiftye shillings in part of payement }  
2

To the which he hath set his mark  
witnessed by me } Robert Poole's RP mark  
John Stone }

~~September~~ October 1636  
appointed By m<sup>rs</sup> Ierueouer  
to glaze all the stons above writing  
being the Kings and Queens  
Command my demand is 2  
foote mefured again the ar layed

This 21<sup>st</sup> of December 1636 onen rekening ~~betweene~~ Robert  
Poole for all his workes done since the 5<sup>th</sup> of June mon  
General bill w<sup>ch</sup> amounted to the some of 33-17-8 and  
he has received 27-19-8 - so payed into him at this  
in full of all the some of 5 lib pounds nothing  
he marks - in the presence of

Nic. Stone Junior

his marks RP & Robert Poole

over the end of the south transept of St. Paul's. He was also architect of the Danish Church in Wellclose Square, erected in 1694-6, in which he was buried in 1700. The church was taken down in 1869. He executed in 1678 the monument at Buckhurst to Thomas Sackville, son of Richard, fifth Earl of Dorset, and doubtless many other monuments in this country are the work of his hands.

#### THE MS. NOTE-BOOKS IN THE SOANE MUSEUM.

The MS. note-books of the Stone family in the Soane Museum are four in number; two of them are the note-books of the father, which are transcribed in this volume, and the other two are the sketch-books of his sons Henry and Nicholas, which have already been referred to (pp. 21 and 24). On the death of John, the youngest and last surviving son, in 1667, they passed by inheritance into the hands of Charles Stoakes, Stone's great-nephew, who apparently carried on for a time the little that was left of the business. Stoakes probably disposed of them either to William or John Talman, who, as we have seen (p. 24), appear to have at one time owned a fifth Stone MS.—the diary of Nicholas Stone the younger, now in the British Museum—or directly to George Vertue, the antiquary and engraver, who embodied portions of them in his own note-books, and on whose death in 1756 they were purchased, at the sale of his effects, by James Paine, the architect. On Paine's death his son became the owner, and after his decease the four volumes were purchased by Sir John Soane at Christie's in March 1830 for £34 15s. All four volumes have the book-plates of Paine and Soane.

The first is a 12mo volume, referred to in this work as 'the Note-book', bound in red morocco, the size of the leaves being  $6\frac{5}{8}$  by  $4\frac{3}{4}$  inches. In it Stone has noted down a list of works carried out by him between 1614 and 1641, together with his charges for the same; these notes are all in the handwriting of Stone himself, and occupy twenty-two leaves, the writing being with one exception on one side of the leaf only. This list is followed by another in the handwriting of John Stone, giving a list of monuments erected by himself between the years 1650 and 1657. The first one on the list, however, was the joint production of himself and his brother Henry, and is dated 1653, the date of the latter's death. This list occupies three pages. After this second list are some thirty blank leaves, followed by nine leaves, on which are written by Nicholas Stone a diary of sundry political events occurring between November 3, 1640, and October 23, 1642, the date of the battle of Edgehill. The remainder of the volume, some fifty more leaves, is blank excepting for some later notes by Vertue.

Charles Stoakes has given at the end of both father's and son's lists of



works a calculation of the value of the works executed by them respectively, but in neither instance are the figures to be relied on. He also has interpolated here and there various memoranda of his own, most of which, however, have at some later time been pasted over. Vertue also has written at the beginning and end of the volume rough schedules of Stone's works, extracted from his notes in both MSS., neither of which, however, is complete, and in both volumes he has inserted a few notes bearing upon the history of father and sons.

This note-book was evidently written by Stone late in life, probably about 1641. The list which he gives of his executed works has the appearance of having been noted down to a great extent from memory, rather than being a compilation from his account books. It is far from being complete, as he omits many works which are mentioned in the other—Account—book; the works are not necessarily entered in the order of execution, but probably as his memory served him, and two or three monuments erected in one church are frequently grouped together irrespective of date, and the same with regard to his domestic work.

The names of persons and places mentioned by him are not always to be depended upon as being correct, and Stone frequently adopted a phonetic spelling of proper names which is somewhat misleading; sometimes the surname of the person only is given, and in some cases that of the place where his monument is set up is omitted, or the locality only mentioned; for example, 'a tomb for Capetayn Hiham . . . set up in Essex by Clare;' this monument in reality being to Captain Thomas Higham, at Wickhambrook in Suffolk, seven miles north of Clare; or, again, 'a tomb for Mr. After Cook . . . set up at Bramton in Soffolk,' which should read, to Mr. Arthur Coke set up at Bramfield. And, finally, one is at times left in doubt whether the name mentioned is that of the person ordering the monument or of the person in whose memory it was erected. These little 'pleasantries', whilst adding zest to one's researches, have made it in many cases difficult, and in some cases impossible, to locate some of the monuments.

Vertue makes a note that the volume was originally in a parchment cover, and that he had it bound in its present morocco binding.

The second MS. is a small folio volume, half-bound in calf with paper sides, the binding being probably also of Vertue's time; the size of the leaves is  $12\frac{1}{4}$  by  $7\frac{1}{8}$  inches. This Account book gives in some detail various agreements entered into between Stone and his clients on the one hand, and between him and various craftsmen who were not working under weekly wages on the other, for carving, polishing, and fixing certain portions of his work. The entries commence in 1631 and end in 1642; some of them refer to works not mentioned in his note-book, and which must therefore have been overlooked by him when compiling that work, whilst others amplify these notes; as, however, they refer



only to work carried out from 1631 onwards, it may be assumed that there were other similar account books relating to works executed previous to that date. It is unfortunate that these have been lost, as—apart from their giving more detailed information regarding the monuments, &c., which we know to have been his work—it is quite likely that we should have found in them record of other work similarly overlooked by him. This second MS. has the greater interest of the two as the entries were made in it from day to day, giving in some detail the materials used and the prices charged for the work carried out by him; and at the same time it makes us acquainted with the names of various craftsmen who worked for him. The entries in this Account book are not all in the handwriting of Stone himself; as his sons grew up they were of assistance to him in his business, and as early as 1631 his son Nicholas—then only 13 years old—began making entries of accounts for his father, in a clerkly hand, and these continued at intervals until his leaving England in 1637. Some of the entries also were written by John, but they are not so frequent as were those of his brother. His first entries are in 1636, when he was 15 years old; they then ceased for three years, recommencing in the autumn of 1639, and continuing at intervals until May 1642, Nicholas Stone's own last entry in the book being in September of that year.

Occasionally some notes occur in the handwriting of others, such as George Starkey and Richard Cox, both probably clerks in the Controller's office at Windsor, and at the end of the book are a few accounts for jobbing work done, after the Restoration, by Charles Stoakes, which are without interest. Stoakes also gives a list of 'some of the most Eminentt workes that my Uncle Mr. Nickcolas Stone Senior did in England in Holland & Scottland'. No monuments are included in the list, which is practically a summary of his public work; but it will be noted that in it are included buildings not mentioned by Stone himself in either of his volumes still in existence.

The entries in this volume are generally written on both sides of the page, but those on the right-hand side were evidently written first, excepting in a few cases where items are carried over. It frequently happens also, in the case of work in which payment is made in instalments, that space has been left for future entries which have been made later.



# THE NOTE BOOK

Heading  
by G.  
Vertue.

AN ACCOUNT OF WORKES DONE  
BY NICHOLAS STONE SENR. ESQ.

MASTER MASON TO  
KING JAMES & KING CHARLES THE FIRST.

1788.

Foot-note  
by James  
Paine,  
Junr.

THIS ORIGINAL MANUSCRIPT OF NICHOLAS STONE MASTER MASON TO K. JAMES & CHARLES THE 1ST. WAS PURCHASED AT THE SALE OF MR. VERTUE ENGRAVER, BY JAMES PAINE SENR. ESQ. ARCHITECT TO KING GEORGE THE 3RD. & THE BOARD OF WORKS.

JAMES PAINE JUNR. ARCHT. & SCULPTOR.

fol. 1

In June 1614 I Bargened with Ser Wallter Butlar for to mak a Tombe for the Earell of Ormon and to set it up in Iarland for the wich I had well payed me 100£ in hand and 130£ when the work was set up at Killkeny in Iarland.

1614. MONUMENT TO THOMAS BUTLER, 10TH EARL OF ORMONDE, IN ST. CANICE CATHEDRAL, KILKENNY, IRELAND.

This monument, which was erected in Kilkenny Cathedral, no longer exists, having been 'destroyed by the usurpers' as Ledwick informs us.<sup>1</sup> It is unfortunate that there is no drawing or description of this the first mentioned work of Stone.

Thomas Butler, 10th Earl of Ormonde, K.G., known as 'the black Earl' from the darkness of his complexion, was appointed Lord High Treasurer of Ireland by Queen Elizabeth in 1559. He married three times, but died without leaving any male issue in November 1614, at the age of 82, and the title devolved on his nephew, Sir Walter Butler, grandson of James, the ninth Earl.

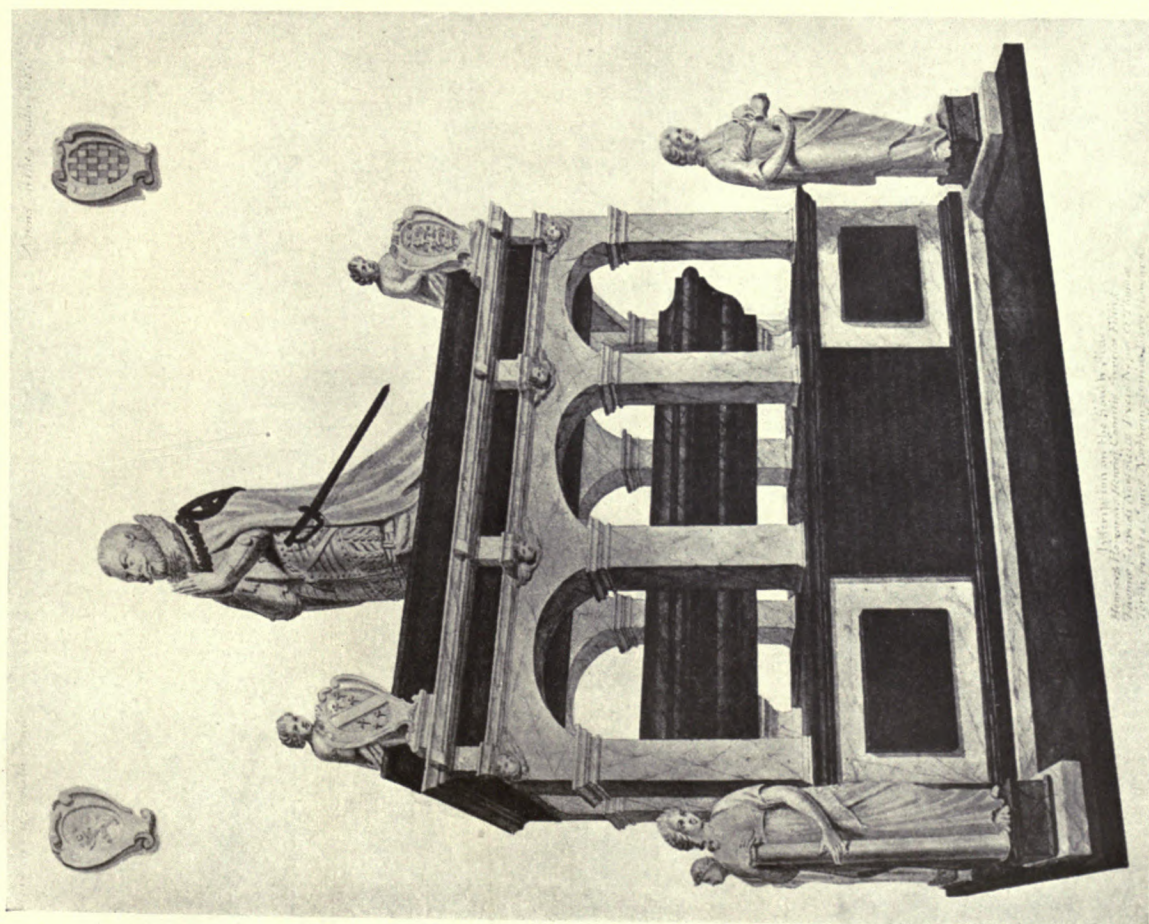
1615. Agreid with Mr Grefen for to mak a Tombe for my lord of North hamton and to set it up in Dover Castell for the wich I had 500£ well payed I mad Mr Isak James a partner with me in cortisay be case he was my master 3 years that was 2 years of my prentes and on year journiman.

1615. CANOPIED ALTAR TOMB TO HENRY HOWARD, EARL OF NORTHAMPTON, THE REMAINS OF WHICH ARE NOW IN THE CHAPEL OF TRINITY HOSPITAL, GREENWICH, KENT. PLATE II.

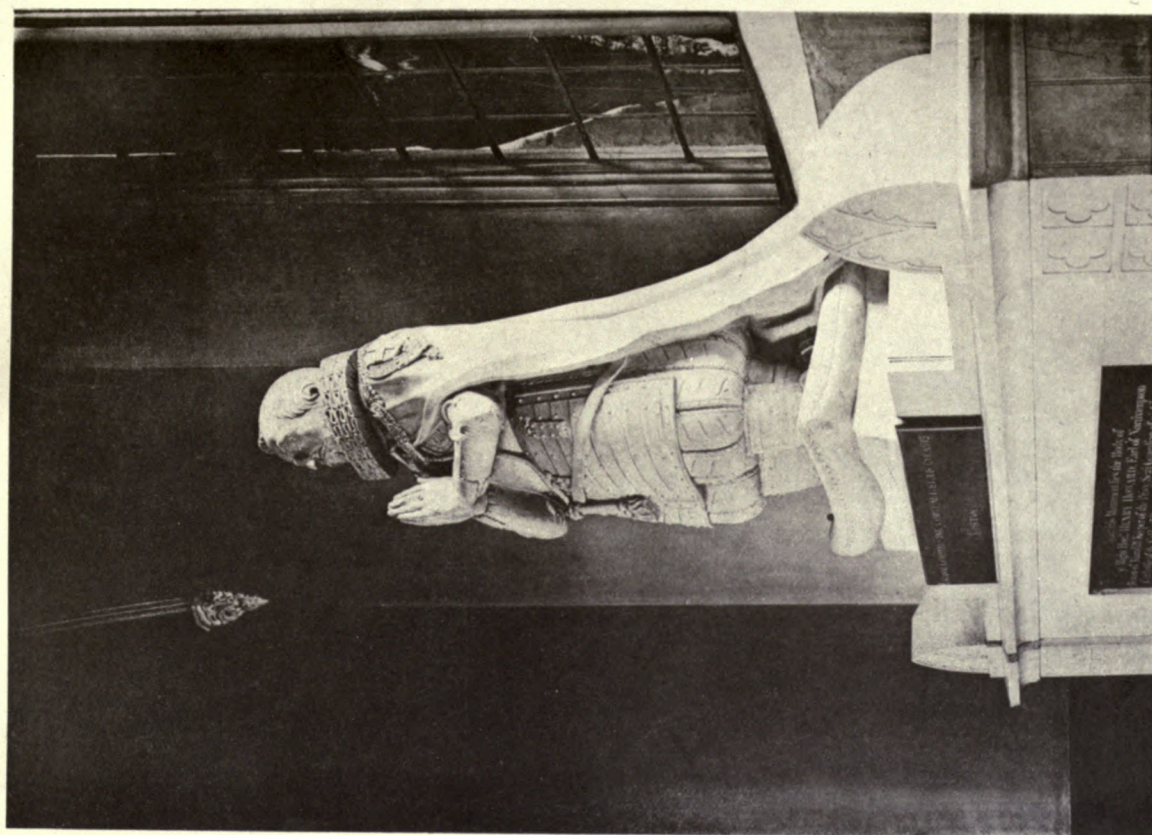
The monument, originally placed in the church of St. Mary-within-the-Castle, Dover, was removed in 1696 by the Mercers' Company, owing to the ruinous condition of the building, and was re-erected in the Trinity Hospital, which had been founded by the

<sup>1</sup> *Antiquities of Ireland*, by Edward Ledwick, 1804, p. 407; *Burke's Peerage*.





(a) CONJECTURAL RESTORATION OF THE MONUMENT, FROM A DRAWING BY C. H. TATHAM, IN THE BRITISH MUSEUM.



(b) EFFIGY OF HENRY HOWARD, EARL OF NORTHAMPTON, NOW IN THE CHAPEL OF TRINITY HOSPITAL, GREENWICH.

CANOPIED ALTAR-TOMB TO HENRY HOWARD, EARL OF NORTHAMPTON, ORIGINALLY PLACED IN THE CHURCH OF ST. MARY-WITHIN-THE-CASTLE, DOVER. 1615.





Earl in 1613, the body being also removed and re-interred there. Whilst that chapel, however, was being rebuilt in 1812 the monument was taken down carelessly and practically destroyed, and all that now remains is the fine kneeling effigy, which has been placed on a modern white marble base at the south side of the chapel, a few damaged and weather-worn figures, and two achievements of arms.

From descriptions of the monument given by Lysons<sup>1</sup> and Hasted<sup>2</sup> it appears to have consisted of a white-veined marble altar tomb, supporting a baldachino resting on eight square pillars and enclosing a black marble sarcophagus. At the four corners were figures representing the four cardinal virtues, and over the centre of the canopy, the white marble effigy of the Earl in a kneeling posture, wearing plate armour, the mantle of a Knight of the Garter, and ruff: he apparently also wore a sword, which has now disappeared. At the corners of the canopy sat four cherubs supporting cartouches bearing the arms of the Howard, Brotherton, Warren, and Mowbray families. At the ends of the base of the monument were panels, on which were carved achievements of arms. Mr. C. H. Tatham (1772-1842), an architect and antiquary, who in the latter part of his life was Warden of the Hospital, made a conjectural restoration of the monument from the descriptions given, and from the fragments existing at his time; the drawing, a copy of which is reproduced here, being in the British Museum.<sup>3</sup> The canopy in his restoration seems to be clumsy, but without knowledge of the data from which he made his drawing it is impossible to judge how far his details are correct.

Henry Howard, created Earl of Northampton in 1603, was born at Shotesham in Norfolk in 1539. He was the second son of Henry, Earl of Surrey, eldest son of Thomas, third Duke of Norfolk. He was made a Privy Councillor in 1603, Lord Privy Seal and K.G. in 1605, and Chancellor of the University of Cambridge in 1612. He died unmarried on June 15, 1614.

fol. 2 In March 1615. Agreed with Ser John Bennet in Warwick lane to mak a Tombe fer his wif and set it up in the Menster of Yorke for the wich I had 35£ well payed.

1615. MURAL TABLET TO ANNE BENNET IN YORK MINSTER.

PLATE VI (a).

This being the earliest work of Nicholas Stone still complete has some interest on that account alone. It is perhaps the most playful and original of all his designs, having a feeling of the Early French Renaissance. The tablet, which is in the south aisle of the choir, at the east end, is constructed of alabaster and black marble. The effigy is a half-length figure in a square-cut bodice, mantle, and ruff. It is placed in a niche with a well-designed canopy, on each side of which is a harpy (a somewhat uncomplimentary attribute), whose wings are arched over the canopy. The corbel is formed of a charming group of a cupid standing on a winged skull and two more harpies. Surmounting the canopy is a demi-virgin with wings, holding a shield in her right hand and a trumpet in her left.

Anne Bennet was the daughter of Christopher Weeks, of Salisbury, and the wife of Sir John Bennet, Kt., D.C.L., of Dawley, co. Middlesex. He was elected M.P. for York in 1601, and was knighted in 1603. He held at different periods the appointments of Vicar-General of the Archdiocese of York, Judge of the Prerogative Court of Canterbury,

<sup>1</sup> *The Environs of London*, by Rev. Daniel Lysons, 1792-6, vol. iv, p. 486.

<sup>2</sup> *History of Kent*, by Edward Hasted; new edition of *The Hundred of Blackheath*, by H. H. Drake, 1886, p. 91.

<sup>3</sup> Brit. Mus. Add. MS. No. 32364, Illustrations to Hasted's *History of Kent*, Plate 186.



and Chancellor to the Archbishop of York, and to Queen Anne, the Consort of James I. His wife died in 1601, before his knighthood, and he in 1627. They were ancestors of the Earls of Tankerville.

In May 1615 I did set up a Tombe for Ser Thomas Bodly in Oxford for the wich Mr Hackwell of Lencons end [Lincoln's Inn] payed me 100*£* of good mony.

1615. MURAL MONUMENT TO SIR THOMAS BODLEY IN THE CHAPEL OF MERTON COLLEGE, OXFORD. PLATE *Frontispiece*.

The monument was formerly in the choir, but it is now on the west wall of the north transept. It is executed in white and black marbles, and is somewhat quaint in conception, the pilasters and capitals being formed of bound and clasped volumes, in playful suggestion of his love of books. The effigy, a half-length figure in doublet, gown, and plain broad collar, stands in an oval niche, a form frequently adopted by Stone, surrounding which are four female figures in low relief representing the arts and sciences. In a tablet beneath is a similar relief, and standing on pedestals or reclining on the pediment are five figures in full relief, also emblematic. These figures are somewhat lacking in grace, and have the elongated necks characteristic of Stone's earlier work.

Sir Thomas Bodley was born in Exeter in 1545. He was educated at Magdalen College, and later became a Fellow of Merton. Queen Elizabeth employed him frequently in diplomatic work on embassies to France, Denmark, Germany, and the Low Countries; but he later devoted his life to the formation of the magnificent Library at Oxford called after his name.

Sir Thomas was knighted by James I in 1604, and died at his house near Smithfield on January 28, 1612-13, aged 67, being buried in his college chapel.

In November 1615 Mr Janson in Southwork and I did set up a tombe for Mr Sottone at Charter hous for the wich we had 400*£* well payed but the letell monemont of Mr Lawes was included the wich I mad and all the carven work of Mr. Sottons tombe.

1615. MURAL MONUMENT TO THOMAS SUTTON IN THE CHAPEL OF THE CHARTERHOUSE, LONDON. PLATES III and IV.

1615. MURAL TABLET TO JOHN LAW IN THE SAME CHAPEL. PLATE V.

The Sutton monument was the joint work of Nicholas Stone and Nicholas Jansen, the latter being probably responsible for the design, and possibly also for the execution of the architectural portion of the work, as Stone states that he undertook all the sculpture, of which there is an unusual amount.

The materials mainly employed are alabaster for the body of the work, and black marble for the columns and inscription panels. The effigy of Sutton, which is of alabaster, painted, is a stately one; he is clothed in a doublet, fur-lined robe, and ruff, and lies on an altar-slab under a trabeated canopy supported on Corinthian columns. At the back of the recess is a large inscription-tablet enclosed in a ribbon border, and supported by two figures in plate armour with finely carved heads. It has been stated that these figures are intended to represent Sutton's two executors, Richard Sutton and John Law; but it is more probable that they are only conventional figures suggesting his earlier military career, as they are practically identical, and neither of them bears any resemblance to the portrait of John Law as represented in his memorial tablet.





MURAL MONUMENT TO THOMAS SUTTON IN THE CHAPEL OF THE CHARTERHOUSE, LONDON. 1615.









EFFIGY OF THOMAS SUTTON; PART OF THE MONUMENT IN THE CHAPEL OF THE CHARTERHOUSE. 1615.









MURAL TABLET TO JOHN LAW IN THE CHAPEL OF THE CHARTERHOUSE, LONDON. 1615.





Above the cornice is a large sculptured panel representing possibly Sutton, or more probably the Master of the Charterhouse, addressing the brethren from a pulpit—termed in the description ‘the storye’. The whole is surmounted by an achievement of arms somewhat out of scale with the rest of the monument, flanked by columns carrying an entablature, on which stands a female figure with young children, representing charity supported by two amorini, and elsewhere are other emblematical figures. Above the inscription-tablet is a skull supporting an hour-glass between two figures, a child blowing bubbles and Time with his scythe, representing youth and old age. The monument is enclosed with a wrought-iron railing executed by William Shawe, whose receipts for the work extend from February 1614–15 to February 1615–16. The receipt for the final payment for the monument is given here :

‘Be it known unto all men by there p̄sents that wee Nicholas Johnson, Edmond Kinsesman, and Nicholas Stone, citizens and ffreemasons of London, have receaved and had, this 24th daye of November 1615, anno xiii R. Jacobi, of Richard Sutton esq. executor of the laste will and testamt. of Thomas Sutton esq. deceased, in full payement of fouer hundreth pounds for the making fynishing guilding and setting up of a monument or tombe on the northe side of the Chappell within the Hospitall of King James founded in Charterhouse for the said Thomas Sutton, founder of the same hospitall, which tombe is in heighth xxv foote, and in bredthe xiii foote and is sett oute and garnished with d̄yse cullomes pedestalles capitalls pictures tables and armes of allablaster touche ranncce and other hard stone, wee fynding all manner of stuffe and woorkemanship according to an agreamt. in that behalfe made, the some of one hundreth poundes of lawfull money of England over and besides three hundredth pounds of like lawfull money by us formerly receaved of the said Rich Sutton. In witnes whereof wee have hereunto sett our hands and seales the day and yeare aforesaid.

Nicholas Johnson,  
Edmond Kinseman.  
Nicholas Stone.

Sealed and delivered in the p̄sence of us  
John Wotton.  
William Shaw.  
Wi: Dawney.’

This Nicholas Jansen was probably the father of Bernard Jansen, the reputed architect of Audley End and of portions of Northumberland House ; Bernard was associated later with Stone in the execution of the monument to Sir Nicholas Bacon in Redgrave Church, Suffolk. Edmund Kinsman, whose name is here connected with Stone’s and Jansen’s, though not mentioned by Stone in his note, was again associated with him in 1632 in reporting on some underpinning work at St. Paul’s Cathedral.

Thomas Sutton was born at Knayth, co. Lincoln, in 1532. In early life he became a student of Lincoln’s Inn : he afterwards joined the Army and saw active service in the north of England, holding the appointment of Master and Surveyor of the Ordnance in the northern parts of the realm in 1569–70, and he commanded a battery at the siege of Edinburgh in 1573. Sutton obtained great wealth from his coal mines in Durham, and in 1611 purchased the estate of the Charterhouse from the Duke of Suffolk for £13,000, endowing it as a charity for the support of pensioners of gentle descent, and as a school for the education and maintenance of forty boys. He died on December 22 of that year at the age of 79, and was buried in the north aisle of the chapel, near the east end.

John Law, whose ‘letell monement’ was made by Stone without extra cost, was one of the executors of Sutton’s estate. He died on October 17, 1614, aged 61.



The small tablet, which is placed rather high up on the west wall of nave, is similar in many respects to the one erected to Anne Bennet at York; the figures at the sides of the panel containing the bust, however, represent angels instead of harpies. The effigy of John Law is a half-length figure wearing a black robe over a doublet, and a ruff. Beneath the bust is a skull, and in the broken pediment surmounting the tablet is a cupid blowing bubbles, seated astride a skull. The monument is executed in alabaster, the effigy, shield of arms, and some of the flat fillets being painted or gilded. The inscription-tablet is of veined black marble.

fol. 3 I mad a tombe for Ser Thomas Cambell and set it up in the Old Jury in London for the wich I had 60 pond well payed.

1614? MONUMENT TO SIR THOMAS CAMBELL IN THE CHURCH OF ST. OLAVE, JEWRY, LONDON.

The monument no longer exists, but Strype, 1720 edition, refers to it as a very fair and costly one at the east end of the chancel, and quotes the inscription. It is doubtful, however, whether it survived the Great Fire.

Sir Thomas Cambell, son of Thomas Cambell, of Fulsam, co. Norfolk, was knighted in 1604. He was a member of the Grocers' Company, and filled the office of Sheriff in 1600, and that of Lord Mayor in 1609. He married Alice, daughter of Edward Bugle, merchant, and died in February 1613-14 at the age of 78.

In February 1615 I took a tombe and a chemny peces of Ser Henry Bellesess to be set up at Yorke for the wich I had well payed 150<sup>l</sup>.

1615-16. MURAL MONUMENT TO SIR HENRY AND LADY BELASYSE IN YORK MINSTER.

PLATE VI (*d*).

The monument is in the north aisle of the choir, and is constructed mainly of alabaster and black marble, the columns being of a reddish-veined marble. The effigies of Sir Henry and his wife are kneeling on a shallow altar-tomb under a two-arched canopy supported by columns of the Corinthian order. That of Sir Henry is in plate armour, trunk hose, and ruff; and his wife wears a black gown, stomacher, farthingale, ruff, mantle, and starched or wired head-dress. Her effigy is entirely painted, whilst that of Sir Henry has only the face painted. Beneath them, in a sunk panel, are kneeling figures of their three children in high relief. In the central spandrel between the arches is a cupid blowing bubbles, in low relief, a subject which we have already seen in the monuments to Sutton and Law. At the summit is an achievement of arms, above which is a skull crowned with laurel, whilst distributed over the monument and in the string-course above it are numerous small shields emblazoned in colour.

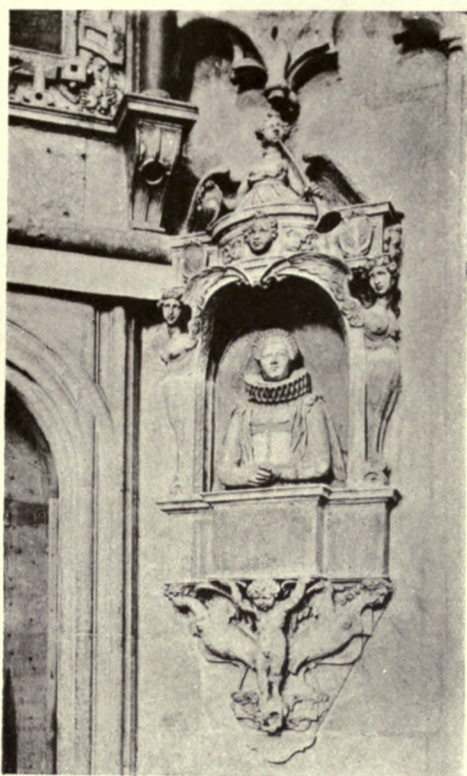
The figures are of a more conventional type than that employed by Stone later, but they are finely sculptured, and the heads have the appearance of being portraits.

Sir Henry Belasyse, of Newborough, co. York, was the son and heir of Sir William Belasyse, Knt. He was knighted by James I at York in 1603, and created a baronet on the institution of that order in 1611. He married Ursula, daughter of Sir Thomas Fairfax, of Denton, co. York, and had issue Thomas, his successor, afterwards created Baron and Viscount Fauconberg (whose monument Stone erected at Coxwold in 1632, see p. 90); Dorothy, married to Sir Conyers Darcy, Knt.; and Mary, to Sir William Lister, Knt.<sup>1</sup> There are no dates given on the inscriptions.

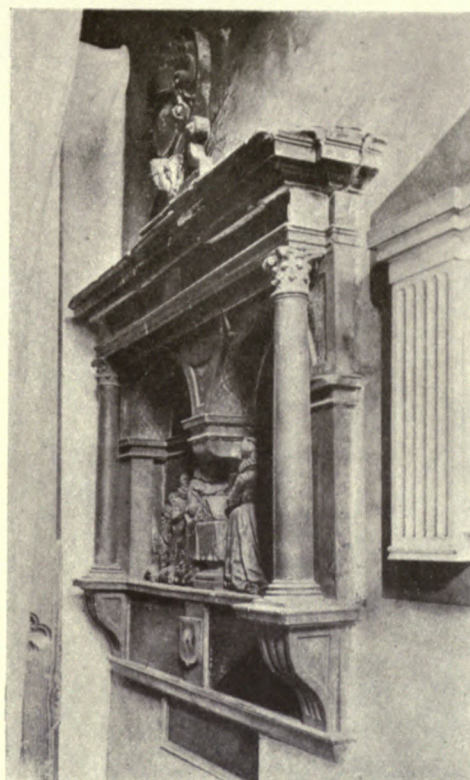
The chimney-piece mentioned by Stone has not been traced.

<sup>1</sup> *Progresses of King James I*, by John Nichols, 1828, vol. iii, p. 280.





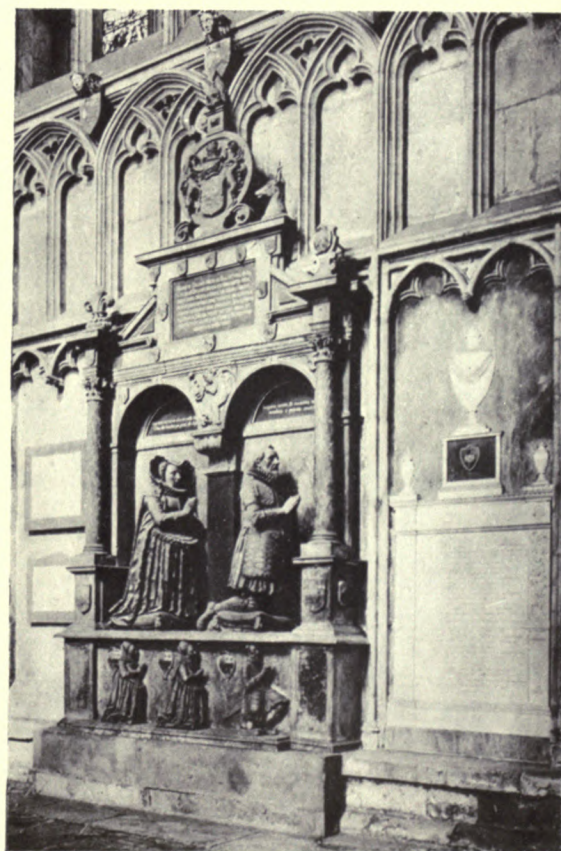
(a) MURAL TABLET TO ANNE BENNET IN YORK MINSTER. 1615.



(b) MURAL TABLET TO THOMAS ANGUISH IN THE CHURCH OF ST. GEORGE AT TOMB-  
LAND, NORWICH. 1617.



(c) CANOPIED MONUMENT TO SIR THOMAS HEWAR IN ST. EDMUND'S CHURCH, EMNETH, NORFOLK. 1617-18.



(d) MURAL MONUMENT TO SIR HENRY AND LADY BELASYSE IN YORK MINSTER. 1615-16.





At the sam time I agred with Ser Gorges Sellbee of new Castell for a tombe for himselfe and his wif desesed : to be set up at new Castell in northomberland : and it was mad of can [Caen] stone and I was payed from his owen hand 600 ponds.

1615. MONUMENT TO SIR GEORGE AND LADY SELBY IN ST. NICHOLAS' CHURCH, NEWCASTLE, CO. NORTHUMBERLAND.

Sir George erected this monument in his lifetime, probably soon after the death of his wife ; but though he made provision in his will for its future repair, it was allowed to go into decay and was wholly removed in 1783, an advertisement in the *Newcastle Chronicle* of February of that year advertising its sale and giving its height as 18 feet and its width 12 feet. Brand, in his history of Newcastle, gives a poor engraving of the mutilated lower portion of the monument, showing fragments of the reclining effigies of Sir George and his wife, Margaret, and beneath them, in a panel, small kneeling figures of their six daughters.

Sir George Selby, Merchant Adventurer, of the ancient family of Selby, co. York, born 1557, was knighted in July 1603. He was Mayor of Newcastle four times, M.P. for the town 1601-3, and served the office of Sheriff of his county in 1607. He was noted for his splendid hospitality, and King James stayed at his house during his visit to Newcastle in 1617. He died in 1625 at the age of 68.<sup>1</sup>

fol. 4 July 1616 was I sent in to Scotland at Edenborrowe whar I undertook to do work in the Kinges Chapell and for the Kinges Closet and the organ so much as cam to 450<sup>l</sup> of wenscot work the wich I parformed and hed my mony well payed and 50<sup>l</sup> was geven to drenk whar of I had 20<sup>l</sup> geven me by the Kings comand.

This beautiful thirteenth-century chapel is now in ruins, the only portion remaining being fragments of the nave. Stone's work seems strangely enough to have been entirely wainscoting and not masonry, none of which remains in the chapel ; but some of the material may possibly have been removed, and may still exist in other parts of the palace.

In the Register of the Privy Council of Scotland, vol. x, pp. 593-4, are the following records relating to Stone's work :

'1 Aug. 1616. His Majesty having "gevin expres command and directioun for repairing of his Majesties chapell within the Palice of Halirudhous with daskis, stallis, laftis, and otheris necessaris, in suche decent and comelie forme and maner as is aggreable to his Majesties princelie estaite", and it having been found that "this work could not be gottin so perfytlie and well done within this cuntrey as is requisite", therefore Sir Gedeone Murray of Elibank, Treasurer Depute, "with the speciall advise and consent of the Lordis of his Majesties Privie Counsall, hes conditioned and aggreit with Nicholas Stone carvair, citienair of Lundone, for making, perfyting, and upsetting of the said worke within the said chappell, upoun payment to be maid be the said Deputie Thesaurair to him of the sowme of foure hundreth and fiftie pundis sterling, lauchfull money of England, at certane termes mentionet and contenit in the contract and appunctuament past betuix thame thairanent, as the same of the daite the day of August instant bearis." The Lords

<sup>1</sup> *History of the Town and County of Newcastle on tyne*, by John Brand, 1789.



now allow the agreement, and order the receivers of the rents to make timeous payment of the said sum to Nicholas Stone, "and to releve the said Deputie Thesaurair of all payment of the said sowme, or otherwayes as the said Deputie Thesaurair sall think more expedient for his releif of the said sowme." They also allow that he "reteene in his awne handis so mutche of his Majesties moneyis as will compleitlie pay the said sowme, for retentioun quhairof the extract of thir presentis salbe unto him a warrand.'

Vol. xi, pp. 6, 67. 'On March 18, 1617, [n. s.] At a meeting of Council.

A warrant to pay 200£ to Matthew Goodrich, citizen and painter of London, as per contract with him for painting and gilding the Chapel of Holyrood House, and for the payment also to Nicholas Stone, "carvair and citienair of Lundone", 450£ as per contract, for "bigging and setting up of ane parpane wall with certane daskis and utheris ornamentis in the said chappell of Haliruidhous" according to the contract.'

It is probable that this work at Holyrood was carried out under the direction of Inigo Jones, as John Chamberlain in one of his gossiping letters to Dudley Carleton, dated December 7, 1616, writes with reference to an intended visit of James I to Holyrood, 'We hear they make great preparations there to be in their best equipage and from hence [London], many things are sent, but especially a pair of organs that cost above £400, besides all manner of furniture for a Chapel, which Inigo Jones tells me he hath the charge of, with pictures of the Apostles, Faith, Hope, and Charity, and such other religious representations; which how welcome they will be thither God knows.'<sup>1</sup>

It may be interesting to note that they were not welcome, and that, upon protest from the Scottish people, the figures of the Apostles were countermanded by the King, but not without a sneer at their narrow-mindedness in their enduring lions, dragons, and devils to be figured in their churches, but not saints.

In 1616 I ded a Tombe For Sr. Roger Wilbraham and set it up at Hadly by Barnet for the wich I had 80£ well payed by the hands of Mr Grefing of Gresesfad the Consler.

1616. MURAL MONUMENT TO SIR ROGER AND LADY WILBRAHAM IN ST. MARY'S CHURCH,  
HADLEY, MIDDLESEX. PLATE VII.

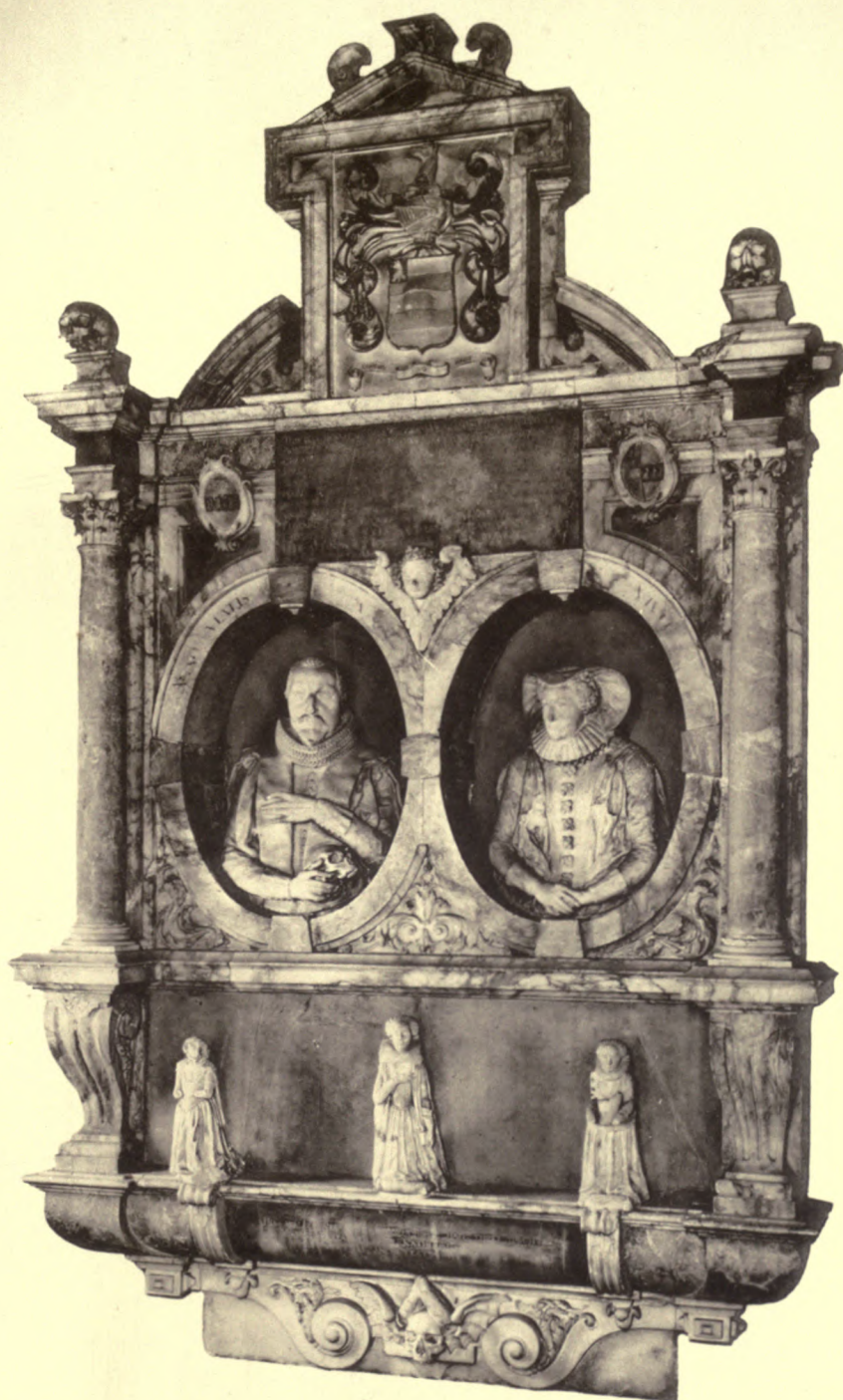
The monument was originally placed on the south wall of the chancel, but it is now at the west end of the south aisle and is badly lit. In two oval niches are the half-length effigies of Sir Roger and his lady, flanked by Corinthian columns supporting an entablature with broken pediment enclosing an achievement of arms. In the lower portion of the monument are small kneeling figures of their three daughters. Sir Roger wears a doublet, gown, and ruff, and holds a skull in his right hand, and his wife a bodice, gown, ruff, and stiffened hood. The tablet is mainly of alabaster, with black marble panels and veined marble shafts; and amongst the accessories are two escutcheons, a cherub, and three skulls.

Sir Roger Wilbraham was Solicitor-General in Ireland in the reign of Queen Elizabeth, and Master of Requests to James I. He was knighted in 1603, and died in 1611. He married Mary, daughter of Edward Baber.<sup>2</sup>

<sup>1</sup> *Progresses of King James I*, by John Nichols, 1828, vol. iii, pp. 229-30.

<sup>2</sup> *Ibid.*, vol. i, p. 220.





MURAL MONUMENT TO SIR ROGER AND LADY WILBRAHAM IN ST. MARY'S CHURCH, HADLEY, MIDDLESEX. 1616.













MURAL MONUMENT TO SIR ROBERT DRURY, KNT., IN ALL SAINTS' CHURCH, HASTEAD, SUFFOLK. 1617.



fol. 5 This year 1617 I mad a Tombe for Sr. Thomas Hayes of London and set it up in Aldermanbery for the wich I had 100℥.

1617. MONUMENT TO SIR THOMAS HAYES IN THE CHURCH OF ST. MARY, ALDERMANBURY, LONDON.

Sir Thomas Hayes, the son of Sir Thomas Hayes, of Westminster, was knighted in 1603. He served the office of Sheriff in 1604, that of Lord Mayor in 1614, and died in 1617 at the age of 70. The monument was probably partly destroyed in the fire of 1666, but an inscription on the south wall of the chancel is mentioned by both Hatton and Strype.

And in 1617 I mad a tombe for Sr. Robert Drury of Suffolk and se tit up by Sent Eedmonsbery in the Chereh of Hastted for the wich I war payed 140℥.

1617. MURAL MONUMENT TO SIR ROBERT DRURY, KT., IN ALL SAINTS' CHURCH, HASTEAD, SUFFOLK. PLATE VIII.

The monument, which stands against the north wall of the chancel, is a fine one of somewhat unusual design, and is an early instance of Stone's departure from the Elizabethan or Jacobean traditions. In a recess covered by a two-arched canopy, carried on two Corinthian columns and a boldly modelled central corbel, is a black marble sarcophagus supported on two low pedestals resting on a panelled altar-tomb. The sarcophagus is in memory of Sir Robert Drury, and at the back of the recess are two black marble panels with inscriptions relating to him. Above the canopy is an oval niche containing the bust of his father, Sir William Drury, in plate armour, with a loose collar and wearing a scarf across his left shoulder. On the frame of the niche is an inscription stating that the monument was erected at the command of Sir Robert by his widow. At the side of this frame are two nearly nude female figures in somewhat ungainly attitudes, but well modelled.

The monument is beautifully finished, and is in perfect preservation. It is constructed generally in alabaster, with black marble shafts, the panels of the pilasters and soffits of arches being decorated with martial emblems and ribbons. The bust and figures are of statuary marble.

Sir William Drury, Knt., was killed in a duel with Sir John Borough in France, in 1589. His son, Sir Robert Drury, was knighted on the field in France in 1591, when about 16 years of age, and he represented Suffolk in Parliament from 1603 until his death. He married Anne, eldest daughter of Sir Nicholas Bacon, of Redgrave, and died in 1615 at the age of 40.<sup>2</sup> His widow erected the monument to the joint memory of her husband and father-in-law.

Drury Lane is named after the family, both Sir William and Sir Robert living in Drury House—afterwards Craven House—at the southern end of that street. In 1805 the Olympic Theatre was erected on the site.

And in Jeneary 1617 I set up at Norwedg on Tombe for Allderman Angwesh for 20℥.

1617. MURAL TABLET TO THOMAS ANGUISH IN THE CHURCH OF ST. GEORGE AT TOMBLAND, NORWICH, CO. NORFOLK. PLATE VI (b).

This is an interesting tablet in a chapel on the north side of the chancel, now used

<sup>2</sup> *History and Antiquities of Suffolk*, by John Gage, 1838, p. 455.



as an organ chamber; it is, however, unfortunately nearly hidden by the modern organ-case, which makes the obtaining of a good photograph of it difficult. The monument is of alabaster, partly decorated with colour and gilding, and its design suggests the earlier Jacobean work rather than that of Stone's more advanced style. The effigies of Alderman Anguish and his wife are under a two-arched canopy, enclosed between two Corinthian columns supporting a horizontal entablature without a pediment. They kneel at a faldstool, facing each other, he wearing a scarlet gown, doublet, trunk hose, and a ruff; and his wife, a bodice, black gown with farthingale, ruff, and cap with lappet. Behind the Alderman are their nine sons, two of them babes in swathing bands, and the other seven kneeling, of whom two carry skulls, indicating that they, as well as the two babes, pre-deceased him. Behind his wife are their three daughters, kneeling, and all, also, carrying skulls. Above the cornice is a panel containing an achievement of arms, and at the bottom of the tablet there is an inscription on two panels, between them being a shield bearing the arms of the Mercers' Company, which suggests his occupation. The tablet contains some delicate work, but has suffered damage.

Thomas Anguish, Alderman, and Mayor of Norwich in 1611, was founder of the Blue Coat Boys' and Girls' Hospital, and a great benefactor of the city. He married Elizabeth Thurston, of the parish of St. Clement, in 1567, and died in January 1617-18, at the age of 79, his wife dying two years later.<sup>1</sup>

And at Emne in Norffolk by Wesbedgs I set up a tombe for Ser Thomas Hewar in Jenary 1617 for the wiche I had 95*l* of good mony.

1617-18. CANOPIED MONUMENT TO SIR THOMAS HEWAR IN ST. EDMUND'S CHURCH, EMNETH, NORFOLK. PLATE VI (c).

The monument is in the south aisle of chancel. It comprises a large altar-tomb, over which is a baldachino supported on three Corinthian columns in the front, and a similar number of pilasters against the wall. Over the horizontal cornice are two achievements of arms with many quarterings, which are enclosed in strapwork ornament, and on one of which is a crowned skull.

On the altar-tomb lie the effigies of Sir Thomas and his lady of alabaster, painted, their hands being closed in the attitude of prayer. He is in plate armour, with trunk hose and ruff, and she, in a black gown, stomacher, ruff, and stiffened hood. In a recess in the east wall lies the effigy of their infant child, the pillow on which its head rests being raised on a skull.

The monument, which is mainly constructed of alabaster, with an entablature of stone, is not a characteristic example of Stone's work, and its design suggests that it was inspired by that of some earlier tomb.

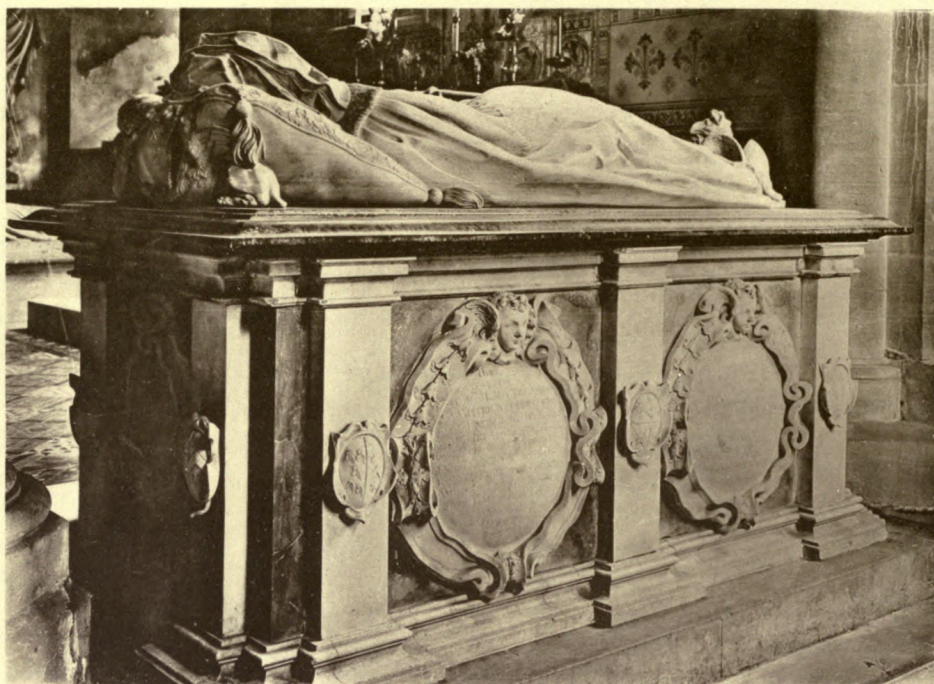
Sir Thomas Hewar, or Haward, of Norfolk, was knighted in December 1605; he married Emma, daughter of William Lawrence, of St. Ives, co. Hunts, and had one son, who died an infant. The inscription-tablet records that he was a man endued with a good and honest nature, who deserved well of his country and his king. No dates are given.

fol. 6    The 16 of March 1617 I undertoke to mak a tombe for my lady Cary, mother to my lord Davers wiche was all of whit marbell and touch and I set it up at Stow of the nine Cherches in North hants som 2 year after ane allter tomb for the wiche I had 220*l*.

<sup>1</sup> *St. George, Tombland, Norwich—Past and Present*, by Edward A. Tillett, 1891.







(a)



(b)

ALTAR-TOMB TO ELIZABETH LADY CAREY IN THE CHURCH OF ST. MICHAEL,  
STOWE, NORTHANTS. 1617-18.



1617-18. ALTAR-TOMB TO ELIZABETH, LADY CAREY, IN THE CHURCH OF ST. MICHAEL,  
STOWE, NORTHANTS. PLATE IX.

The monument, which stands between the chancel and south chancel aisle, is an altar-tomb constructed of white marble and black marble, *pierre de touche*. The effigy, which is polished, is a very beautiful one. The figure reclines in a natural pose (this being the earliest executed by Stone in this manner), her head resting on the pillow, slightly turned to the left; her right hand on her bosom, and the left arm lying at her side. She is dressed in an embroidered bodice, gown, mantle with fur-lined tippet, ruff and hood. The tomb has two panels at each side and one at the ends, divided by plain pilasters on which are small cartouches; and in each panel is a circular or oval shield with boldly designed ribbon border containing coats of arms at the ends and inscriptions on the sides. At her head and feet are wyverns supporting a shield, the crest of the Danvers family.

Pennant calls this monument the most elegant in the kingdom, and the Rev. W. Cole,<sup>1</sup> in 1757, describes it as the most beautiful and elegant one that he had ever seen. 'The lady lies in a half-reclining posture with her head on a cushion, and her hand is in a most natural and easy posture imaginable. I want words to express half the beauties of this monument, so very unlike all that I have ever seen, and so much out of the taste of works of this sort.

The Hon. Elizabeth, Lady Carey, was the fourth daughter and co-heir of John Nevill, Lord Latimer. She married, firstly, Sir John Danvers, Kt., of Dantsey, in the county of Wilts, who had by her three sons and seven daughters. The eldest son, Charles, died young; the second, Sir Henry Danvers, obtained early a military and naval reputation, and was knighted by Henry IV of France. He was created Baron Dantsey in 1603, Earl of Danby in 1625-6, and K.G. in 1634. For him Stone carried out works at Oxford and Cornbury Park, of which later. The third son, Sir John Danvers, of Chelsea, was one of the judges of Charles I. For him also Stone executed some statuary. Lady Carey married, secondly, Sir Edmund Carey, third son of Henry, Lord Hunsdon, but there were no children of the marriage. She erected the monument in her lifetime in remembrance of her children and herself, and died in 1630, aged 81.<sup>2</sup>

1616. A Bargaen mad with mr Chambers for the ues of the Right honerabell Luce contes of Bedford for on far and statly tombe of Touch and whit marbell for har father and mother and brother and sister; for the wich I was to have 1020*l* and my lady was to stand at all charges for caregs and Iorn and Setting up.

This note refers to what would have evidently been a very sumptuous monument proposed to have been erected by Lucy Harington, Countess of Bedford, in memory of (1) her father, Sir John Harington, created Baron Harington of Exton in 1603, who died in 1613; (2) her mother, Anna, daughter and sole heir of Robert Kelway; (3) her brother, John, second Lord Harington, who died in 1614; and (4) her sister Frances, wife of Sir Robert Chichester.

The fine series of monuments to the Harington family are in Exton Church, Rutland. There is, however, no monument there to the above-mentioned persons, and its existence not having been traced elsewhere, it is probable for the following reasons that, although commenced, it was never completed. It will be noticed that in his note Stone writes in

<sup>1</sup> Brit. Mus., Cole MSS., Add. MS. 5830, fol. 73.

<sup>2</sup> *Progresses of King James I*, by John Nichols, 1828, vol. ii, p. 191.



the conditional mood: 'for the wiche I was to have 1020*£*,' and 'my lady was to stand at all charges for careys &c.', suggesting the abandonment of the work; and in his Account-book, see p. 111, under the date May 27, 1637, there is an instructive note to the effect that for the sum of *£*45 the Earl of Middlesex agreed to purchase a skeleton of white marble which was made for the monument of Lord Harington; but that in the event of its being at any future time required for that monument he would return it. It seems probable, therefore, that the monument was commenced, this skeleton forming a gruesome portion of it, and that it was for some reason not completed, the portions of the work already finished being left on Stone's hands. The following note by Dallaway, in his edition of Walpole's *Anecdotes*, suggests a reason: 'Lucy Harrington, a great Heiress, wife of Edward, Earl of Bedford, whose fortune and her own she wasted.' It seems probable that her money was spent on more frivolous objects, and dying without issue, in 1628, there was no one willing to carry out her magnificent scheme.

The monument of Sir James Harington, the Countess's grandfather, in Exton Church, who died in 1591, has been erroneously assumed by some writers to have been that erected by her to her father; the character of the work of the monument is, however, of earlier date.

fol. 7      1619. A Bargaen mad with Ser Charles Morison of Cassebery in Harfor shear for to mak a fare tombe of Alabaster and touch stone ondly on pictor of whit marbell for his father and his own and his sister the Contes of Sexex as greet as the life of Alabaster for the wiche I had well payed 260*£* and 4 peces geven me to drenk.

1619. MURAL CANOPIED MONUMENT TO SIR CHARLES MORISON, KNT., IN ST. MARY'S CHURCH, WATFORD, HERTS.      PLATES X and XI.

Stone's description of this monument, erected to the memory of Sir Charles Morison, Knt., by his son, Sir Charles Morison, Bart., is very involved owing to its peculiar phraseology and to the absence of punctuation; if, however, the description is freely rendered 'a fair tomb of alabaster and touchstone, but the effigy of his father of white marble, and those of himself and sister of alabaster, life size,' and the illustration be referred to, the meaning becomes clear.

The monument, which is on the south side of the Essex Chapel, consists of an altar-tomb, on which lies the fine statuary marble effigy of Sir Charles. He reclines on his left side and wears plate armour, trunk hose, and ruff, his left hand lightly holding the hilt of his unhooked sword. Over the tomb is a two-arched canopy supported on Corinthian columns and a long central cantilever; the main cornice is also arched, and above it is a large achievement of arms between two draped female figures holding trumpets. At the two ends of the monument are the life-size alabaster effigies of his son Charles and his daughter Bridget, Countess of Sussex; he in plate armour, trunk hose, and ruff, and she wearing a bodice, gown, fur-lined mantle with tippet, ruff, and coronet. The two figures are kneeling towards the monument on separate pedestals, and have draped canopies over them.

Sir Charles Morison, Knt., of Cassiobury Park, Herts, was the son of Sir Richard Morison, Knt., and Bridget, daughter of John, Lord Hussey, who after his death became the wife of Francis, second Earl of Bedford. He married Dorothy, daughter of Nicholas Clarke, by whom he had one son, Charles, created a baronet in 1619 (whose monument, on the north side of the same chapel, Stone also erected in 1630; see p. 60), and a daughter, Bridget, who married Robert Radcliffe, fifth Earl of Sussex. Sir Charles died





MURAL CANOPIED MONUMENT TO SIR CHARLES MORISON, KNT., IN ST. MARY'S CHURCH,  
WATFORD, HERTS. 1619.









MARBLE EFFIGY OF SIR CHARLES MORISON, KNT., IN ST. MARY'S CHURCH, WATFORD, HERTS. 1619.





in 1599 at the age of 51, his son being at that time only 11 or 12 years old, hence possibly the circumstance that the monument was not erected until twenty years after his death. The Essex Chapel was built by Bridget, Countess of Bedford.<sup>1</sup>

1619. I was sent for to the ofisor of his Ma<sup>ty</sup>s. workes to under take the charges of the plas of M<sup>er</sup>. mason for the new Banking Hows at Whithall wharin I was inplyed 2 years and had payed me 4s 10d the day and I contened forth the plase the 3 year and 3s 10d the day.

This was the first official work executed by Stone in England. There is, I believe, no patent extant of his appointment to the office of Master Mason to King James I, but it has always been assumed, from his continuous employment on works at the numerous royal residences, &c., after 1619, that he received that appointment.

His work at Whitehall seems to have been the supervision of the masons' work of the new Banqueting House from the designs of Inigo Jones, which brings it therefore under a different category to that of his monumental and other private work, for the design of which, in addition to the execution, he was entirely responsible.

fol. 7b And in that year I mad the Diall at Sent James the King finding ston and I workmanshept ondly and I had for it 6 $\text{£}$  13s 4d.

and I toke down the fontany at Theballes and set it up agean and the fontayn at Nonsuch and was payed for both 48 $\text{£}$ .

These three works have all disappeared; they were executed in every case for James I at his royal palaces.

and in 1622 I mad the greet diall in the Prevy garden at Whit hall for the wich I had 46 $\text{£}$ .

This famous sundial was erected in the central walk of the Privy Garden. Charles Stoakes, in his notes on his uncle's works, refers to it as 'the fine Diall stands now ruined in the Prevy Garden at Whitehall. The famous Mr. Marr erected the lines.' Edmund Gunter, Professor of Astronomy at Gresham College, is also credited with having been responsible for the scientific portion of the dial, a description of which he published in 1624.<sup>2</sup>

'These dials', he writes, 'were placed on a stone which, at the base, was a square of somewhat more than four feet and a half, the height three feet and three quarters, and unwrought contained above eighty feet, or five tons of stone. Five dials were described on the upper part, viz.: one on each of the four corners, and a fifth in the middle, which was the chief of all, the great horizontal concave. Besides the dials at the tops, there were others on each of the sides, east, west, north, and south.' The dial was much injured 'by the drunken frolics of a nobleman' in the reign of Charles II, but it was not removed until the reign of George II.

And that year, 1622 I mad a diall for my lord Brook in Holborn for the wich I had 8 $\text{£}$  10s.

Lord Broke's house stood on the site of the present Brooke Street, Holborn. Fulke Greville, created Lord Broke in 1620, was termed 'servant to Queen Elizabeth, counsellor

<sup>1</sup> *History of the County of Herts*, by Robert Clutterbuck, 1815, vol. i.

<sup>2</sup> *The Old Palace of Whitehall*, by Canon E. Sheppard, 1902, p. 90.



to King James, and friend to Sir Philip Sydney'. The house was originally named Bath House, from William Bouchier, Earl of Bath, by whom, says Stow, 1603 edition, it had been 'of late the most part rebuild'd'.<sup>1</sup> Lord Broke died in 1628, and the house and dial have long disappeared. His sister and sole heiress, Margaret, married Sir Richard Verney, of Compton Murdac, co. Warwick, to whom Stone erected a monument in the chapel attached to the house in 1630 (see p. 72).

Unto Ser John Davres at Chelsey I mad 2 Status of an old man and a wman and a diall for the wich I had 7*£* a pece.

Danvers House stood on the site of the present Danvers Street, Chelsea; Sir John Danvers purchased the estate and built the house in 1622-3. He was the youngest son of Sir John Danvers, of Dantsey, co. Wilts, by Elizabeth (afterwards Lady Carey), daughter of Lord Latimer, whose monument Stone erected in Stowe Church in 1617 (see p. 46), and for whose brother, Henry, Earl of Danby, he executed work in Oxfordshire in 1631-2. He was knighted in 1609, and died in 1655, leaving no male issue, although he married three times. He was one of the Judges of Charles I. John Aubrey, in his MS. 'Natural History of Wilts' in the Bodleian Library, makes mention in his notes on Danvers House of the 'figure of the gardener's wife in freestone, coloured, and the like of the gardener, both accoutred according to their callings'; and this description seems to correspond with that of Stone's two statues. The statues and dial have all probably perished.

fol. 8 In Sent Gilses in the fildes I mad a letell tombe in a wall for on master Slode for 8*£*.

This wall-tablet does not exist; but as, since it was put up, the church has been twice rebuilt (in 1623-5, and again in 1731-3), this is perhaps not surprising.

And another for doctor Donns wif in Sent Clenments danes for the wich I had 15 peces.

c. 1618. MURAL TABLET TO MRS. ANNE DONNE IN THE CHURCH OF ST. CLEMENT DANES, LONDON.

This wall-tablet no longer exists, having been probably destroyed when the church was rebuilt by Wren in 1680, but Stow, 1633 edition, makes mention of it as 'a fair monument in the chancel on the north side at the upper end', and gives a Latin inscription.

Anne Donne was the daughter of Sir George More, of Loseley; she married Mr. John Donne, afterwards Dr. Donne, Dean of St. Paul's, in 1600, at the age of 16, and died in childbed in August 1617. The date of the erection of the monument is not mentioned by Stone, but we may assume it to have been in that year or 1618. Dr. Donne's monument in St. Paul's Cathedral was also executed by Stone, in 1631; see p. 64.

I mad a pector lieng on a grave ston of gre marbell for Mr. Corell of Hat-fild for wich I had 20*£*.

1617? MONUMENTAL SLAB TO WILLIAM CURLE IN ST. ETHELDREDA'S CHURCH, HATFIELD, CO. HERTS. PLATE XII (d).

The slab is in the Cecil Chapel, on the north side of the chancel. It is of a some-

<sup>1</sup> *London, Past and Present*, by Cunningham and Wheatley, 1881.

what unusual character, probably made in accordance with given instructions. The effigy is of a bearded man in somewhat high relief, with arms and chest bare, the remainder of the body being covered with a sheet. He is lying on his back, but partly inclined to the left side with knees bent, the effigy suggesting, though without reason, that of a body which has been recovered from the sea. The grey marble slab out of which the figure is cut rests on an under-slab of Purbeck or black marble, which has an inscription round it in old English characters, much defaced.

William Curle was Warden of the royal estates at Hatfield, and Auditor of the Court of Wards to Queen Elizabeth. He died in April 1617 at the age of 87. His son, Walter, was Bishop of Winchester, 1632-47.<sup>1</sup>

I mad a letell monement for Mr. Chansfelld and it was sent in to North thomberland for wich I had 22℥.

The information given respecting this monument is not sufficient to enable it to be traced.

On other for Mr Molsworth that was set up at Crowland Aby in Lincon shear for wich I had 23℥.

I am informed by the Rector that this monument no longer exists.

fol. 9 In 1617 I mad a letell monement for Mr James Palmor for his wif and set it up at Enfillde for the wich I had 16℥ 0 0.

MURAL TABLET TO MARTHA PALMER IN ST. ANDREW'S CHURCH, ENFIELD, CO. MIDDLESEX.  
PLATE XII (b).

The tablet, of white marble, is fixed on a pier on the south side of the chancel. It consists of a cartouche enclosing a black marble oval and convex inscription-panel. At the sides of the cartouche are two winged female figures, bare to the waist, and a similar figure, without wings, is seated above. At the feet of the dexter figure are four books, and at those of the sinister, two seated cherubs. The composition, though somewhat strained, is graceful and well balanced.

Martha Palmer was the daughter of William Garrard, of Dawney, co. Bucks, and the wife of James Palmer. She died in 1617.

1617. I mad a tombe for Mr Alderman Stilles of London and set it up in Lowbery in London for the wich I had 60℥.

1617. MONUMENT TO ALDERMAN NICHOLAS STYLE IN THE CHURCH OF ST. MARGARET, LOTHBURY, LONDON.

The monument no longer exists, and was probably destroyed in the fire of 1666. Stow, 1618 edition, mentions it as 'a faire monument newly erected in the east end of the quire'.

Nicholas Style was the son of Sir Humphrey Style, of Langley, near Beckenham, Kent. He married Gertrude, daughter of Thomas Bright, who bore him three sons and four daughters, and with whom he lived for forty years. He was Sheriff of the City in 1607, but died, without becoming Lord Mayor, in 1615.

fol. 10 In 1619 I mad a tombe for Ser Thomas Corinewalles that was groome

<sup>1</sup> *History of the County of Herts*, by Robert Clutterbuck, 1815, vol. ii, p. 370.



porter to the Kinges Matie. and set it up at Portchester by Porshmoth for the wich I had 18℥.

1619. MURAL TABLET TO SIR THOMAS CORNWALLIS, KNT., IN ST. MARY'S CHURCH, PORCHESTER CASTLE, CO. HANTS. PLATE XII (a).

The tablet, which is executed in alabaster, is on the east wall of the chancel. It is very simple in design, the bust of Sir Thomas, a bearded man in plate armour, ruff, and with sash across his left shoulder, is placed in a circular niche with a flat frame surmounted by a panel containing an achievement of arms, and beneath is a tablet with inscription. The bust and coat of arms are painted. The tablet is Jacobean in design.

Sir Thomas Cornwallis was the son of Richard Cornwallis, of Upnell Hall, co. Suffolk. He held the office of Groom Porter to Queen Elizabeth and King James, and was knighted in 1607. He married Elizabeth, daughter of John Molyneux, of Thorp, co. Notts, and died in November 1618.

In 1619 I mad a tombe for Docktor Wright and set it up at Soning be-yon Winsor for the wich I had 22℥.

1619. MONUMENT TO \*\*\*\*\* IN ST. ANDREW'S CHURCH, SONNING, CO. BERKS.

This entry by Stone is difficult of explanation. Robert Wright, D.D., born in 1550, was a Scholar, and later a Fellow of Trinity College, Oxford. He was appointed Vicar of Sonning in 1604, but was holding other preferments at the same time, including that of Canon Residentiary and Treasurer of Wells Cathedral. In 1623 he was consecrated Bishop of Bristol, and was translated to the diocese of Lichfield and Coventry, dying in his castle at Eccleshall in 1644 during its siege by the Parliamentarians. It is evident, therefore, that this monument could not have been for himself, and there is not a monument to any other person in the church, now, to which Stone's note could apply. It should be mentioned, however, that in the north aisle there is a small stone panel bearing his arms and name, which at first sight might be thought to be the monument in question; the date on it, however, is 1605, and its character is earlier than that of Stone's work, and I am inclined to think that it was originally put up by Dr. Wright on the wall of the vicarage house, perhaps over the doorway, soon after his appointment, and that at some later period, on the rebuilding of the house, the panel was preserved in the church. An illustration of it is given on Plate XII (c).

And in 1622 I mad a tombe for Mr. Cornwalles of Suffolke and it was set by Jepthe for wich I had 16℥.

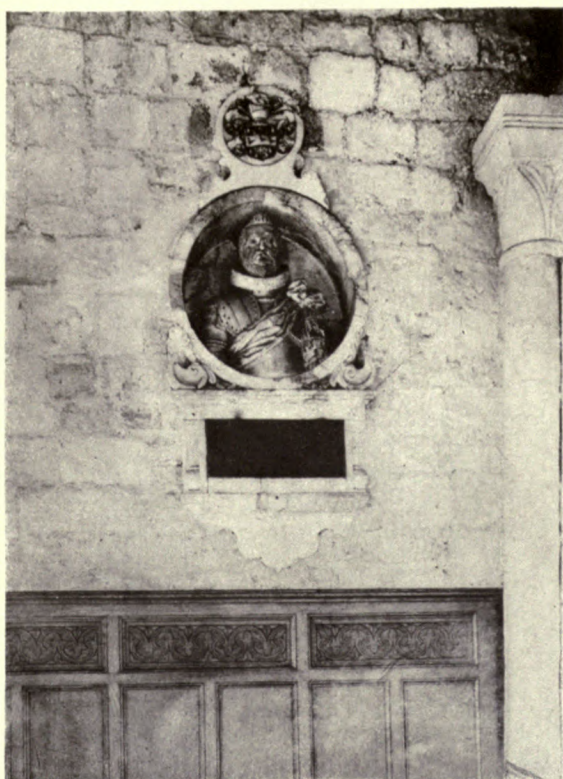
The information given by Stone is too vague to enable the location of this tablet to be traced. Cornwallis is a Suffolk family name.

fol. 11

1620 In Sofolke I mad a tombe for Ser Edmond Bacons lady and in the sam Chearch of Redgrave I mad an other for his sister my lady Gady and was very well payed for thim and in the sam plas I mad 2 pectors of whitt marbl of Ser Nicholas Bakon and his lady & the war layed upon the tombe that Barnard Jansen had mad thar for the which 2 pictors I was payd by Ser Edmon Bacon 200℥.

1620? ALTAR TOMB TO SIR NICHOLAS AND LADY BACON IN ST. MARY'S CHURCH, REDGRAVE, SUFFOLK. PLATE XIII.





(a) MURAL TABLET TO SIR THOMAS CORNWALLIS, KNT., IN ST. MARY'S CHURCH, PORCHESTER CASTLE, HANTS. 1619.



(b) MURAL TABLET TO MARTHA PALMER IN ST. ANDREW'S CHURCH, ENFIELD, MIDDLESEX. 1617.



(c) STONE PANEL BEARING THE ARMS AND NAME OF ROBERT WRIGHT, D.D., DATED 1605, IN ST. ANDREW'S CHURCH, SONNING, BERKS.



(d) MONUMENTAL SLAB TO WILLIAM CURLE IN ST. ETHELDREDA'S CHURCH, HATFIELD, HERTS. 1617?









(a) EFFIGY OF SIR NICHOLAS BACON; SEEN FROM ABOVE.



(b) EFFIGY OF LADY BACON; SEEN FROM ABOVE.



(c) ALTAR-TOMB TO SIR NICHOLAS AND LADY BACON IN ST. MARY'S CHURCH, REDGRAVE, SUFFOLK. 1620?





1621? MURAL TABLET TO DOROTHY, LADY GAWDY, IN THE SAME CHURCH.

PLATE XIV (a).

1626? MONUMENT TO THE HON. PHILIPPA, LADY BACON, IN THE SAME CHURCH.

This note refers to three monuments erected to members of the Bacon family. They were executed at different times, but were grouped together by Stone here, whilst he had them in mind, and as the date given—1620—scarcely fits in with those of the deaths of either of the persons mentioned, it is probably only approximate.

The principal monument in Redgrave Church is that which Sir Nicholas erected to himself and his wife on the death of the latter in 1616. It is an altar tomb of black and white marble, raised upon an unusually high plinth or platform, and, as far as the architectural work is concerned, was the work of Bernard Jansen, whose father, Nicholas, was associated with Stone in the execution of the Sutton monument in the Charterhouse in 1615. The altar tomb itself was, in accordance with the inscription on it, erected in 1616, but the two effigies, for which Stone received £200, were added later, possibly not until after the death of Sir Nicholas, as they were paid for by his son, Sir Edmund. They are of statuary marble, and are somewhat larger than life size. Sir Nicholas is in plate armour, trunk hose, rowelled spurs, and helmet with the visor raised; whilst Lady Bacon wears an embroidered gown and bodice, veil, or kerchief, and ruff. The effigies are finely executed, and the whole monument a stately one though simple in character.

Sir Nicholas Bacon, Bart., was the son of Sir Nicholas Bacon, Knt., Lord Keeper of the Great Seal under Queen Elizabeth, and the brother of Francis Bacon, Viscount St. Albans. He was knighted in 1578, and was the first baronet created on the institution of that order by James I in 1611. He married, in 1564, Anne, daughter and heir of Edmund Butts, of Thornage, co. Norfolk, who died in 1616 at the age of 68, he dying in 1624. They had born to them nine sons and three daughters, of whom the eldest, Anne, was married to Sir Robert Drury, of Hawstead, whose monument Stone executed in 1617 (see p. 45).<sup>1</sup>

The monument to Dorothy, Lady Gawdy, is a simple and graceful tablet on the south wall of the chancel. It is executed in white and black marbles, the shield of arms being coloured. Portion of the pediment is missing.

Lady Gawdy was the second daughter of the above Sir Nicholas Bacon. She was born in 1574, married, firstly, Sir Bassingbourn Gawdy, of Harling, co. Norfolk, Knt., and secondly, Philip Colby (by whom the tablet was erected), and died in 1621.

The Hon. Philippa Bacon was the daughter and co-heir of Edward, Lord Wotton of Marley, and the wife of Sir Edmund Bacon, eldest son of Sir Nicholas. There is no monument existing in the church to her memory, but simply a plain square gravestone with inscription on it, which is now placed as a wall-tablet at the west end of the north aisle, enclosed in a marble frame, and on it is stated that 'this grave stone was layd over the bodye of the Lady Philip Bacon \*\*\*\*\* the 1st. of October, 1626'. Lady Bacon died childless, and on the death of her husband in 1649 his brother, Robert, succeeded to the baronetcy.

It may be noted that Stone omits to give the cost of the two latter monuments.

There now follow in Stone's Note-book entries of seven monuments, to none of which does he give a date; and as five of them are situated in Westminster Abbey it is evident that he noted them down as they came into his mind, irrespective of chronological order.

The Spenser monument was known to have been erected in 1620, whilst that to Isaac Casaubon was not put up until 1634.

<sup>1</sup> Burke's *Peerage*.



I allso mad a monement for Mr Spencer the pouett and set it up at Westmester for which the contes of Dorsett payed me 40£.

1620. MURAL MONUMENT TO EDMUND SPENSER IN WESTMINSTER ABBEY.

PLATE XIV (b).

Edmund Spenser, 'the prince of poets', was born in East Smithfield in 1553, and died in 1598-9 in King Street, Westminster. His monument, however, was not erected until 1620, when it was executed at the expense of Anne Clifford, daughter of George, third Earl of Cumberland, and wife of Richard, third Earl of Dorset.<sup>1</sup> A century and a half later, in 1778, having become much decayed, it was, according to the Chapter-book, restored in durable marble in the place of freestone under the auspices of the poet Mason, and the incorrect dates in the original inscription amended. Hatton, in 1708, records the fact that the monument was at that time old and defaced, and that a Latin inscription on it was wholly worn out, but the inscription in English still visible. This he quotes, and excepting with regard to the dates of Spenser's birth and death, which were incorrectly recorded as 1510 and 1596,<sup>2</sup> and the spelling, it corresponds with the present rendering. The monument, which is a simple one, is at the end of the aisle of the south transept.

And on othar thar for Mr Frances Holles the yongest sonne of the Earell of Clare for the which the sayed Earell payed me for it 50£.

1622? PEDESTAL MONUMENT TO THE HON. FRANCIS HOLLES IN WESTMINSTER ABBEY.

PLATE XIV (d).

This monument, which is one of the most charming of Stone's works, is in St. Edmund's Chapel. The figure, which is of polished alabaster, is in a sitting posture, and is placed on a circular pedestal of white marble, unpolished and now very black. It is clothed in the armour of a Roman officer, and at the left side is an oval shield, wreathed and bearing the arms of the Holles family.

Dallaway, in his annotations to Walpole's *Anecdotes of Painters*, suggests that the design was given to Stone by the Earl of Clare, though there is no reason to suppose that the earl was more capable of designing a monument than the sculptor. Stone, however, was doubtless influenced in its design by the pedestal monument to Elizabeth Russell, daughter of John, Lord Russell, erected in the same chapel some years before; and to this extent, as in other cases, the client probably had a word to say as to the character of the design.

Francis Holles was the youngest son of John, first Earl of Clare. He died in 1622 at the age of 18, after his return from a campaign in Flanders.

fol. 12 My lord of Clar allso agreed with me for a monement for his brother Ser Gorges Holles the which I mad and sett it up in the chapell at Westmester whar Ser Frances Var lieth bured for the which I was payed from the hands of the sayed Earell of Clare 100£.

1626? MURAL MONUMENT TO SIR GEORGE HOLLES IN WESTMINSTER ABBEY.

— PLATE XIV (c).

The monument is in the chapel of St. John the Evangelist, against the east wall, in front of it being that to his uncle, Sir Francis Vere. It is executed in stone, with the

<sup>1</sup> *Memorials of Westminster Abbey*, by Dean Stanley, 1868, p. 286.

<sup>2</sup> *Antiquities of Westminster*, by John Dart, vol. i, p. 75.

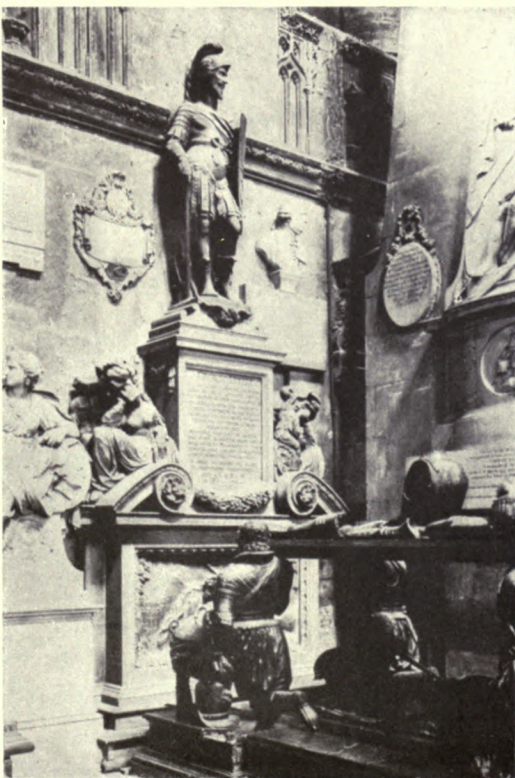




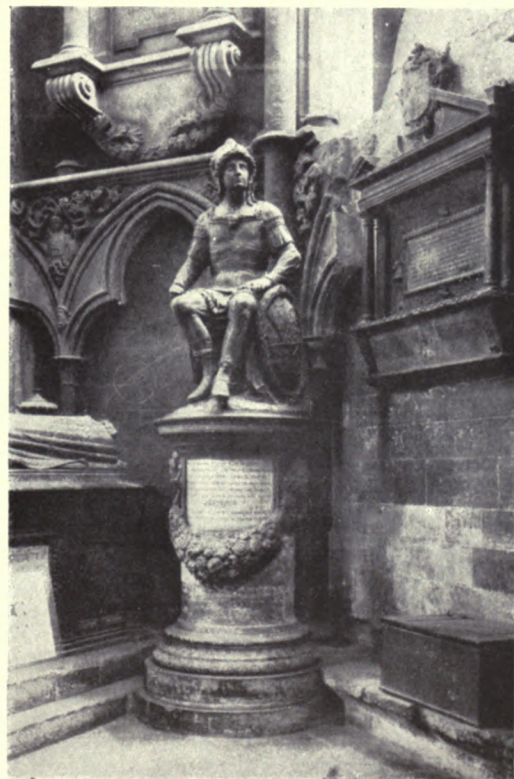
(a) MURAL TABLET TO DOROTHY, LADY GAWDY, IN ST. MARY'S CHURCH, RED-GRAVE, SUFFOLK. 1621?



(b) MURAL MONUMENT TO EDMUND SPENSER IN WESTMINSTER ABBEY. 1620.



(c) MURAL MONUMENT TO SIR GEORGE HOLLES IN WESTMINSTER ABBEY. 1626?



(d) PEDESTAL MONUMENT TO THE HON. FRANCIS HOLLES IN WESTMINSTER ABBEY. 1622?





figures and relief of alabaster, and consists of a panelled base, with cornice and curved, broken pediment having wreathed ends, between which rises a pedestal containing an inscription, and supporting a standing effigy of Sir George Holles of heroic size. He is habited in the armour of a Roman officer, and carries a shield and boton or staff; his left eye is sabled, indicating its loss. Seated on the pediment on each side of the pedestal are two female figures, Bellona and Pallas, wearing plumed helmets, and surrounded with emblems of war. In the panel of the base is a relief representing an equestrian figure of Sir George at the battle of Nieuport, 1600. The proportions of the monument are not good, both the figure and its pedestal being too large for the base; the detail, however, is refined.

Sir George Holles, brother of John, first Earl of Clare, was born in 1575. He served as major-general in the Netherlands under his uncle, Sir Francis Vere, was knighted in 1609, and died in 1626.

And in the sam Chearch I mad an incription for Ser Richard Cox for the wich I had 30 $\text{£}$ .

1624? MURAL TABLET TO SIR RICHARD COXE, KNT., IN WESTMINSTER ABBEY.

PLATE XV (*d*).

This small but well-designed tablet, which Stone modestly calls an inscription, is on the west wall of the south transept. It is of white and black marbles, and both it and the adjacent monument to Isaac Casaubon, also by Stone, are cleverly designed to fit into and harmonize with the trefoil heads of the wall arcade in which they are placed, instead of ruthlessly cutting into and destroying it.

Sir Richard Coxe was the third son of Thomas Coxe, of Beymonds, co. Herts. He was 'Taster' to Queen Elizabeth and James I, and, later, Steward of the Household to the latter, by whom he was knighted in 1603. He died in December 1623, at the age of 60.

And another fast by for Monsor Caseban the Lord Boushop of Dearam payed for it 60 $\text{£}$ .

1634. MURAL MONUMENT TO ISAAC CASAUBON IN WESTMINSTER ABBEY. PLATE XV (*c*).

A graceful and refined monument next to that of Sir Richard Coxe, on the west wall of the south transept. It is executed in white and black marbles. On a quasi altar-tomb is a large inscription tablet, flanked by black and white marble pilasters, the latter panelled with delicate arabesque ornament; these are surmounted by a cornice with curved broken pediment having wreathed ends and enclosing a panel containing a laurel wreath and other foliage. This again is finished with a cornice, the pediment of which is formed of two clasped books, suggestive of Casaubon's literary occupations. Above is a small escutcheon of arms, let into the label of the wall arcade, thereby happily connecting the monument with its setting. There is a touch of human interest connected with the monument, Isaac Walton having cut his initials with the date, 'I W 1638', on the inscription-tablet, doubtless as a tribute of respect, though the act would scarcely be considered so in these later times.

Isaac Casaubon was born in Geneva in 1559-60. He was Librarian to Henry IV of France, after whose death he was invited by James I to England, and, although a layman, received prebendal stalls both at Canterbury and Westminster. He died in 1634, and



this monument was erected to his memory in 1634 by Dr. Thomas Morton, Bishop of Durham.

There is, in the British Museum,<sup>1</sup> Stone's receipt for the final payment on account of this monument, dated October 17, 1634, but the total cost is there stated to be £50, not £60, as mentioned by him above.

I mad a tombe for Mr Wedden and sett it up within 3 miles of St Edmonds beary in Sufolke for the which I was payed by Ser Hanry Caltrape 65℥.

1629? MURAL TABLET TO WILLIAM WHETTELL IN THE CHURCH OF SS. PETER AND PAUL,  
AMPTON, CO. SUFFOLK. PLATE XV (b).

This and the two following notes are cases where Stone's memory was evidently at fault, as he forgets the name of the places, giving the general locality only, and in the first two cases he gives the name of the persons incorrectly, thereby increasing the difficulty of their discovery. The church where this tablet was erected—Ampton—is some five miles north of Bury. It is fixed on the north side of the chancel, and is constructed of alabaster and coloured marble. In an oval niche, enclosed within an architrave, is a vigorous half-length effigy of the deceased, not detached, but cut out of the solid in high relief. He wears a doublet and fur-trimmed gown, large ruff, and close-fitting cap with lace border. The tablet is surmounted by two entablatures, one behind the other—a feature adopted by Stone in other instances, the front one having a curved pediment, within which is a small cartouche, and the latter, one with straight sides, rising above the former and supporting an effective achievement of arms, emblazoned.

William Whettell, of Thetford, was educated at Trinity College, Cambridge.<sup>2</sup> By a deed of 13 James I, Mr. Coell granted to him the manor and advowson of Ampton. He served the office of High Sheriff of the county in 1622, and died in February 1628-9, at the age of 67, the property passing into the hands of his grandson, Sir Henry Calthorpe, who erected the tablet.<sup>3</sup>

A monument to Sir Henry Calthorpe is on the same wall of the chancel, said to have been executed by John and Mathias Christmas.<sup>4</sup> It is somewhat similar in character, but is inferior in execution.

On other for Mr Penson of Esex and set it a mile on this sid Chensford for the which I had 100 markes, [£66. 13. 4.].

The village of Writtle, in Essex, with its church dedicated to All Saints, corresponds exactly with the locality described by Stone; and the seat of the Pinchon family having been in the neighbourhood, we may assume that the monument in question was erected to one of its members. Morant states that William Pinchon died in 1592, and was buried in the north aisle of the church. His eldest son, Peter, died young, and was succeeded by his brother Edward, who was knighted in 1603.<sup>5</sup> He married Dorothy, daughter of Sir Jerome Weston, Knt., by whom he had John, his heir, and three daughters. He died in May 1625, 'and was buried in the chancel of the church, where a noble monument is erected to his memory and that of his wife against the north wall.'

<sup>1</sup> Brit. Mus. Add. MSS. 23941, fol. 40 b.

<sup>2</sup> Bury and West Suffolk Archaeological Institute, *Proceedings*, vol. i, pp. 193-4.

<sup>3</sup> *A Supplement to the Suffolk Traveller*, by Augustine Page, 1844, p. 698.

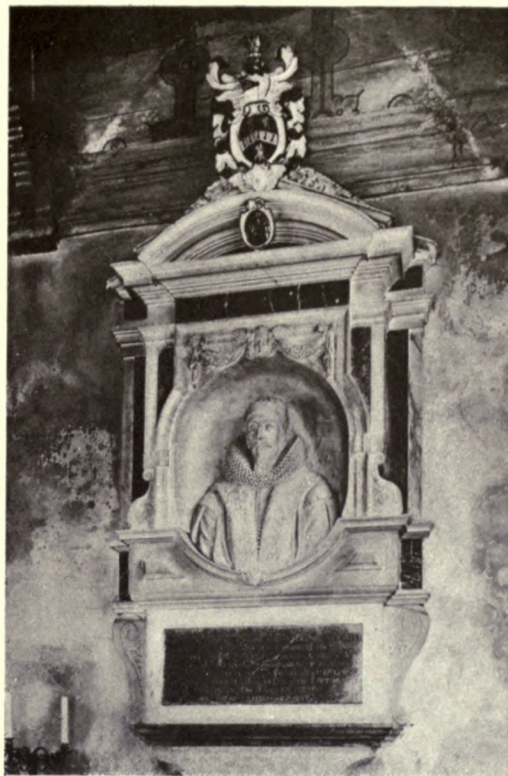
<sup>4</sup> *Lives of the British Sculptors*, by Beresford Chancellor, 1911, p. 24.

<sup>5</sup> *History of Essex*, by Philip Morant, 1768, vol. ii, p. 66.

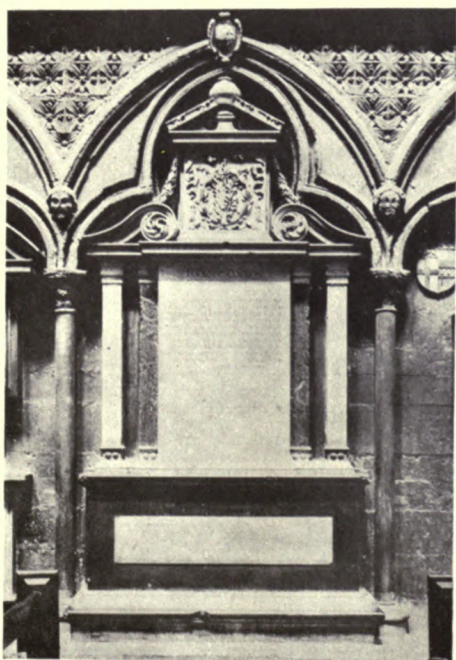




(a) MONUMENT TO SIR EDWARD PINCHON IN ALL SAINTS' CHURCH, WRITTLE, ESSEX.



(b) MURAL TABLET TO WILLIAM WHETTEL IN THE CHURCH OF SS. PETER AND PAUL, AMPTON, SUFFOLK. 1629?



(c) MURAL MONUMENT TO ISAAC CASAUBON IN WESTMINSTER ABBEY. 1634.



(d) MURAL TABLET TO SIR RICHARD COXE, KNT., IN WESTMINSTER ABBEY. 1624?











CANOPIED TOMB TO SIR JOHN AND LADY MONSON IN THE CHURCH OF ST. JOHN THE EVANGELIST, SOUTH CARLTON, LINCOLNSHIRE. 1625.



The date of the death of Sir Edward Pinchon—1625—would not be inconsistent with that of the probable erection of Stone's monument, though in that case the 'Mr. Penson' mentioned by him would refer to his son John as the donor; the design, however, of the monument in the chancel, referred to by Morant, is so different to any other work by Stone, and seems to be so much later in character, that, although there is no other monument in the church to the Pinchon family applicable to Stone's note, one hesitates to ascribe this particular one to him. An illustration of it is given, however, on Plate xv (a). It is allegorical, and somewhat theatrical in character. The principal figure is an angel, standing on a rock around the base of which is standing corn. The motive is enclosed between two pilasters, the panels of which are decorated with agricultural implements, surmounted by a cornice with a curved broken pediment. At the sides are two smaller angels, slumbering and wearing broad-brimmed straw hats. Beneath is a large shell enclosed in drapery and containing an inscription, under it being the end of a corn-shovel decorated with quartered arms. The whole is executed in stone, and, excepting the shell which has the appearance of having been inserted later, is painted a drab colour, the mottoes being also only painted on in black. The character of the drapery of the angel is suggestive of the period of Roubiliac rather than that of the early seventeenth century.

fol. 13 1625 Beng the greett seknes year I mad a tomb for Ser Thomas Monsons father and mother and it was sett up that year in August, 2 milles byond Lencon for the which I had 200£.

1625. CANOPIED TOMB TO SIR JOHN AND LADY MONSON IN THE CHURCH OF ST. JOHN THE EVANGELIST, SOUTH CARLTON, CO. LINCOLN. PLATE XVI.

The monument stands in the centre of the Monson Chapel, on the north side of the chancel. It is in the form of a large altar-tomb which supports a baldachino carried on six columns, and is one of the three of that character erected by Stone which still exist; its present condition, however, is bad, the monument having been much damaged during the civil wars. It is constructed of alabaster and black marble, but the architrave and frieze are now of stone, being probably restorations made in a cheaper material when the six iron columns were inserted between the marble ones for greater security. The two alabaster effigies of Sir John and his wife, which lie on the altar, are much mutilated; that of Sir John is habited in plate armour, trunk hose, and ruff, and that of Lady Monson in bodice, gown, mantle with embroidered border, ruff, and kerchief. There are effigies also of their children kneeling round the base of the monument, somewhat smaller than life-size. On the east side are probably the eldest son, Thomas, and his wife, facing one another at a faldstool; on the north side are one son and four daughters; and on the south, two sons and two daughters. The figures are all much mutilated, and some of them may not be in their original positions.

Sir John Monson, Knt., was the son of John Monson, of Carlton, co. Lincoln, and Mary, daughter of Sir Robert Hussey. He married Jane, daughter of Robert Dighton of Little Stourton, co. Lincoln, he dying in 1593 and his wife in 1625, and it was after her death, therefore, that the monument was erected by their eldest surviving son, Sir Thomas Monson, who was Master of the Armoury and Master Falconer to James I, by whom he was created a baronet in 1611.

And about this time I mad for tha old Exchange in London 4 status the on Edward the 5 Richard the 3 and Henry the 7 for these 3 I had 25£ a pece and



on for Quenne Elizabeth which was taken don and set up agean whar now it standeth at Guild hall gat for the which I had 30£.

Stone calls the Royal Exchange here 'the old Exchange', to distinguish it from the New Exchange, or 'Britain's Burse', erected in the Strand in 1609. The first Royal Exchange, founded by Sir Thomas Gresham, was erected 1566-70, its design being based on that of the Bourse at Antwerp; and when, as has been previously mentioned (p. 2), the council of Amsterdam, in 1607, proposed to rebuild their Exchange, their Master Mason, Hendrik de Keyser, was sent over to London, in turn, to study Gresham's building, and making there the acquaintance of young Stone, he persuaded him to return with him to Amsterdam. For this building, about twenty years later, Stone was commissioned to make these four statues.

The first three mentioned by him undoubtedly perished in the Great Fire, both Evelyn and Pepys, in their diaries, stating that all the statues were destroyed excepting that of Gresham himself; but the fate of the statue of Queen Elizabeth is more uncertain, as Stone mentions its removal to the Guildhall.

The entrance porch to the Guildhall was known as Guildhall Gate, and on the front of it were seven statues, in niches, of our Lord, Moses and Aaron, and the four cardinal virtues, and as there would be no further space for that of Elizabeth, the expression 'at Guildhall Gate used by Stone probably meant 'in the neighbourhood of'. On the east side of Guildhall Yard there stood until 1820 the chapel of St. Mary Magdalen and All Saints, which had been erected in 1429 as a chapel attached to the Guildhall. On the west front of this chapel, in niches of early seventeenth-century date, stood three statues of royal personages, two male and one female. Of the two former, one was probably intended for Edward VI, and the other for either James I or Charles I; but regarding the female statue there is more difference of opinion, Queens Elizabeth, Henrietta Maria, Anne of Denmark, Mary II, and others all having had supporters. These statues are now placed in the staircase leading to the Guildhall Museum, and it is recognized by experts that the female statue is a much finer one than either of the others, a fact which renders it possible to identify it as the statue of Elizabeth executed by Stone. It must be admitted, however, that the costume is so totally different to that associated with the Virgin Queen that, without direct evidence, which is not, so far, forthcoming, there must be considerable doubt in the matter unless it is acknowledged to be an idealized figure only. The statue is habited in a gown cut low about the bust, and fastened with a girdle. Over it is a mantle with embroidered hem, looped over the left arm. The hair hangs in dishevelled tresses, and is covered with an embroidered kerchief and a crown. In the left hand she holds an orb, and in the right hand—now missing—was known to have been a sceptre.

And in 1629 I mad a tomb for my lady Paston of Norfolk and set it up at Paston and was very extreorderenly entertayned thar and payed for it 340£.

1629. MURAL MONUMENT TO KATHERINE, LADY PASTON, IN ST. MARGARET'S CHURCH,  
PASTON, CO. NORFOLK. PLATES XVII (b).

This monument was the first of a series of works executed by Stone for the Paston family: its stands on the north side of the chancel, and is constructed mainly of alabaster, with shafts of red-veined marble and panels of black marble. Its design is similar in character to many others by him, consisting of an altar-tomb, over which is a two-arched canopy supported on Corinthian columns and a central cantilever. The cornice has a straight unbroken pediment enclosing a crowned skull and festoons, and above it is an

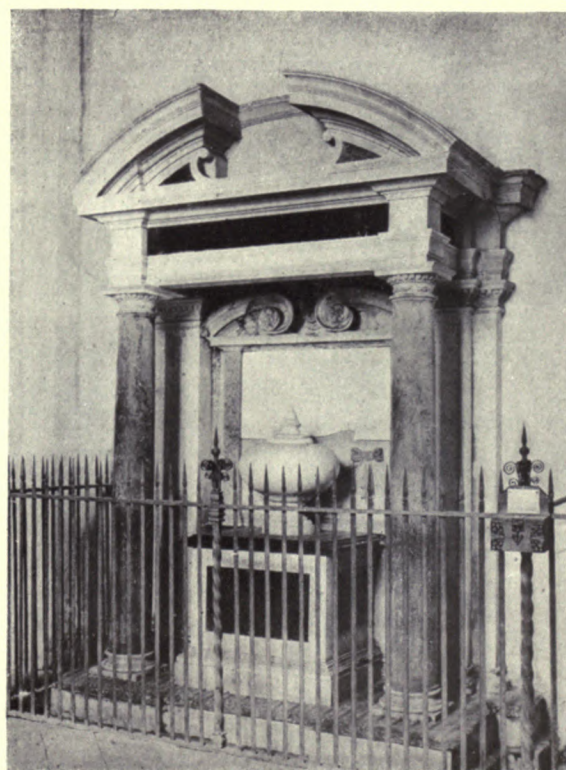




(a) MURAL MONUMENT TO CAPTAIN THOMAS HIGHAM IN ALL SAINTS' CHURCH, WICKHAMBROOK, SUFFOLK. 1630.



(b) MURAL MONUMENT TO KATHERINE, LADY PASTON, IN ST. MARGARET'S CHURCH, PASTON, NORFOLK. 1629.



(c) MURAL MONUMENT TO SIR EDMUND PASTON IN ST. MARGARET'S CHURCH, PASTON, NORFOLK. 1635.





achievement of arms supported by two mourning female figures. On the altar-tomb lies the beautiful effigy of Lady Paston, in statuary marble; she reclines on her right side, one arm resting on a pillow, and the other grasping the folds of her dress. She wears a gown, embroidered bodice, slashed balloon sleeves, drawn in at the elbows, ruff, and long veil.

Dame Katherine Paston was the daughter of Sir Thomas Knevitt, of Ashwell Thorne, Norfolk, Knt., and wife of Sir Edmund Paston, Knt., to whom she was married in 1602. She died on March 10, 1628-9.

And sence in the sam place on other for Ser Edmond Paston for the which I was payed 100℥.

1635. MURAL MONUMENT TO SIR EDMUND PASTON IN ST. MARGARET'S CHURCH, PASTON, CO. NORFOLK. PLATE XVII (c).

Although mention of Sir Edmund's monument follows that of his wife in Stone's Note-book it was not executed, or fixed, until 1635. It also stands on the north side of the chancel, and although ten feet in height, seems small by the side of the stately one which he erected to his wife. On a small stone altar-tomb with black marble slab and panels rests a white marble urn; behind it is an inscription-tablet of the same material, flanked by greenish-grey pilasters surmounted by an alabaster cornice with curved and wreathed pediment. The whole is enclosed under a canopy with Doric columns and entablature with curved broken pediment; the shafts are of black marble, but the remainder of stone. The monument is very simple in character, including no heraldic or figure work.

Sir Edmund was the son of Sir William Paston, Knt., and great-nephew of Sir Clement Paston, the builder of the great house at Oxnead. He was knighted in 1609, and married, as stated above, Katherine, daughter of Sir Thomas Knevitt. He died in 1632, at the age of 48, leaving two sons, William, of whom hereafter, and Thomas.

fol. 14 In 1630 I mad a tomb for Capetayn Hiham and set it up in Essex by Clar for the which I had payed me by Ser Rob: Knolles 100℥.

1630. MURAL MONUMENT TO CAPTAIN THOMAS HIGHAM IN ALL SAINTS' CHURCH, WICKHAMBROOK, CO. SUFFOLK. PLATE XVII (a).

Stone apparently forgot the name of the church in which he erected this monument, and his description of the locality is rather misleading, as instead of being in Essex the church is in a village in Suffolk some seven miles north of Clare. The monument, which is placed against the south wall of the chancel, consists of an altar-tomb with shaped corner-stones similar in character to those which Stone used in the Villiers monument erected at Westminster in the following year. On the black marble altar-slab lies the much-mutilated effigy of Thomas Higham in plate armour, trunk hose, collar, sash across the right shoulder, and sword. He reclines partly on his left side, his right hand resting on his body and his left hand holding his sword-hilt. Against the wall, above the effigy, is an inscription-panel flanked by two pilasters, but the upper part of the monument, which consisted, probably, of an entablature with pediment, &c., is gone. It is constructed of alabaster and black and red marbles.

Thomas Higham was a valiant soldier in the reign of Queen Elizabeth. He served at an early age in a campaign in the Netherlands, and again in France in 1590 under the Earl of Essex, who was sent by Elizabeth to the assistance of Henry IV. Here in the action before Rouen he was severely wounded, and in recognition of his services he



received a pension. He was actively engaged during the Irish Rebellion of 1599, after which he retired into private life and died at Giffords, his estate in Wickhambrook, in 1630 at the age of 63. Sir Robert Knollys, who erected the monument, was his nephew.

In 1631 I mad a tombe for the Right Hon. Lady the Countes of Bukingham and sett it up in Wesmester Aby and was payed for it 560*£*.

1631. ALTAR-TOMB TO SIR GEORGE VILLIERS, KNT., AND MARY, COUNTESS OF BUCKINGHAM, IN WESTMINSTER ABBEY. PLATE XVIII.

This fine altar-tomb, which stands in the chapel of St. Nicholas, was erected by the Countess, widow of Sir George Villiers, as a memorial to her husband and herself. The monument was, with the exception of those of Sir George Selby at Newcastle and Lord Spencer at Great Brington, the most costly one executed by Stone. It is constructed entirely of white marble and touchstone, and is very richly sculptured. On the slab of touchstone are the stately effigies of husband and wife; they both lie on their backs; he, whose hands are laid loosely on his body, is clothed in plate armour, trunk hose, and helmet with the visor raised, and she, with her hands in the attitude of prayer, wears a gown, bodice with slashed balloon sleeves, mantle lined with ermine, ruff, veil, and coronet. The effigies are in perfect condition.

In Stone's Account-book several details are given regarding the execution of the work (p. 89), by which we find that Anthony Goore carved the four shaped corner-stones with their festoons and arms from particulars 'described on a bord whar on the sayed tombe is all ridy drane', for *£*8 10*s.*, and also the fine achievement of arms of Sir George Villiers at the head of the tomb for *£*4; that Harry Ackers, for a similar sum, carved the arms of the Countess at the foot, and that Robert Flower polished various portions of the work and stopped the inscriptions; and these facts being given in such detail we may safely assume that the effigies were the work of Stone himself.

Sir George Villiers, Knt., of Brokesby, co. Leicester, was a man of distinguished character in the reign of Queen Elizabeth, and was High Sheriff of his county in 1591. He married, firstly, Audrey, daughter of William Sanders, of Harrington, co. Northants, by whom he had two sons, William, created a baronet in 1619, and Edward, created Viscount Grandison in 1620 (an ancestor of the earls of Jersey, and father of Barbara, Countess of Castlemaine), and two daughters. On her death he married, secondly, Mary, daughter of Anthony Beaumont, of Glenfield, co. Leicester, by whom he had three sons, John, created Viscount Purbeck, George, created Duke of Buckingham—the favourite of James I, and Christopher, created Earl of Anglesea, all three titles being now extinct, and one daughter. Sir George died in 1605, and Lady Villiers married as her second husband Sir Thomas Compton. In 1616 she was created Countess of Buckingham at the request of her son 'Steenie', and she died in 1632 at the age of 62.<sup>1</sup>

In 1630 I mad a tombe for Ser Charles Moreson and his lady and sett it up in the Chencell of Wattford in Harfordshear, for the which I had well payed unto me 400*£*.

1630. CANOPIED MURAL MONUMENT TO SIR CHARLES MORISON, BART., AND HIS WIFE IN ST. MARY'S CHURCH, WATFORD, CO. HERTS. PLATES XIX and XX.

On p. 48 has been described the monument erected in this church, in 1619, to

<sup>1</sup> *Progresses of King James I*, by John Nichols, 1828, vol. iii, pp. 18, 175, 485.





ALTAR-TOMB TO SIR GEORGE VILLIERS, KNT., AND MARY, COUNTESS OF BUCKINGHAM, IN  
WESTMINSTER ABBEY. 1631.









CANOPIED MURAL MONUMENT TO SIR CHARLES MORISON, BART., AND HIS WIFE IN ST. MARY'S CHURCH, WATFORD, HERTS. 1630.









MARBLE EFFIGIES OF SIR CHARLES MORISON, BART., AND HIS WIFE IN ST. MARY'S CHURCH, WATFORD, HERTS. 1630.







Sir Charles Morison, Knt., and in the same church was erected eleven years later this fine monument to his only son, Charles, and his wife, by the latter. It stands against the north wall of the Essex Chapel, built, in 1565, by Bridget, Countess of Bedford, formerly the wife of Sir Richard Morison. It is constructed of alabaster and black marble, and is another of Stone's more important works. On an altar-tomb are their graceful effigies, executed in statuary marble. Lady Morison is lying on her back with her hands resting on her body in a natural position: she wears a gown, bodice with very full, slashed sleeves drawn up at the elbow, ruff, and lace veil. The effigy of Sir Charles is placed on a slightly higher platform: he is reclining on his right side, and wears plate armour, trunk hose, and gauffered collar. His right hand rests on a skull.

Over the tomb is a two-arched canopy, or baldachino, supported on four Ionic columns and an unusually long cantilever. Above the cornice is a double, straight-sided pediment surmounted by a large cartouche with festoons. At the head of the monument, on a low pedestal, kneels their daughter, Elizabeth, and at the feet their two sons. The effigies are all exceedingly fine, and are in perfect condition.

Sir Charles Morison, or Morrison, of Cassiobury, Herts, was born in 1587; he was created a Baronet in 1611, and a Knight of the Bath at the coronation of Charles I. He married Mary, daughter and co-heir of Sir Baptist Hicks, first Viscount Campden, by whom he had issue two sons who died in childhood, Baptist and Hicks, and one daughter, Elizabeth, who married Sir Arthur Capell. Sir Charles died in 1628, and his widow in 1660. Sir Arthur Capell was created Baron Capell of Hadham in 1641, and on the death of his father-in-law he succeeded to the Cassiobury estates through his wife. He was zealously attached to the royal cause in the Civil War, and was beheaded five weeks after the king. His son, Arthur, the second Baron, was created Earl of Essex in 1661, to whose family Cassiobury still belongs.

The original contract for the erection of this monument is in the library at Cassiobury; it is quoted in Clutterbuck's *Herts*,<sup>1</sup> and is given below on account of its importance in showing the careful and detailed manner in which it was drawn up.

'Articles of Agreement, made the 3d. day of March, 1628, between Dame Mary Morrison, of Kashbury, in the Parrish of Watford, late Wife of Sir Charles Morrison, Knt. and Bart. deceased, and Nicholas Stone, of the Parrish of St. Martin in the Fields, in the County of Middlesex, Carver and Tombe Maker.

'Imprimis, the said Nicholas Stone, for himself, his executors, &c. . . doth covenant, &c. . . to and with the said Dame Mary Morrison, her executors, &c. . . by theis presents, that he the said Nicholas Stone, his executors, &c. . . [for the consideration hereafter expressed] shall and will, at his or their owne proper costs and charges, artificially make, frame, carve, erect, sett upp, and finish, one faire and staightly tombe or monument, in memorial of the said Sir Charles Morrison deceased; to be placed and sett upp, in a chappell of the said Dame Mary Morrison, adjoyneing to the chauncell of the parrish church of Watford. The which said tombe or monument shall consist and be made of white marble, touchstone, and allablaster, and to containe, in the whole, 14 foote in breadth and 16 foote in height from the ground. The severall parts whereof shall consist and contayne as followeth; that is to say, the stepp of the said tombe to be of Kentish stone or Portland stone 6 inches deepe; upon which stepp, is to be raised a basement of allablaster, 1 foote in height, to be fairly moulded and wrought; and on the said basement to raise the maine body of the tombe, in manner of an altar, three foote in height, to consist

<sup>1</sup> *History of the County of Herts*, by Robert Clutterbuck, 1815, vol. i, p. 261.

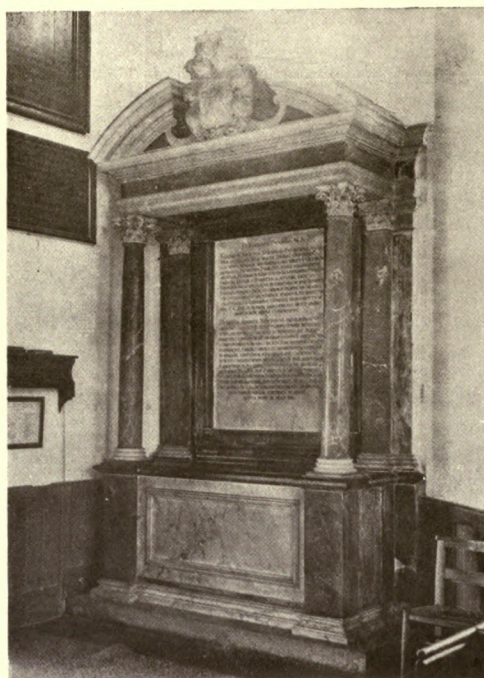


of good allablaster; and at each corner a pedestall of touch or black marble, one foote square, at the top of which pedestalls shall be placed a capitall of white marble; and betweene the said pedestalls shall make one faire table of touch, or black marble, to containe two foote in breadth and four foote and a halfe in length; which mayne body, or altar, is to be covered over with a table or ledger stone, of touch or black marble, fairely wrought, moulded, polished, and glazed, to containe seven foote and three ynches in length and two foote and a halfe in breadth, to be all of one firme stone. And shall make one other faire ledger or table, of touchstone or black marble, alsoe of seven foote and three ynches in length and two foote in breadth, to be raised up in height six ynches above the other table, to the end it may give a better prospect or viewe of the statue or picture of the said Sir Charles Morrison, which is thereon to be placed. Which said statue, or picture, is to be royally and artificially carved, polished, glazed, and made of good and pure white marble, in compleat armour, with sword and spurrs, according to the life, to consist of six foote in length of one entire peice of stone: and shall make a statue, or picture, for and of the said worthy Lady, to be laid on the table, or ledger stone, first before herein expressed, to consist of good and pure white marble, royally carved, and artificially wrought, polished, glazed, and made according to the life, in such abillaments, ornaments, and jewells, as hee shall receive directions for, which statue shall containe six foote in length, or neere thereabouts, all of one entire peice of marble. And at the West end of the said monument shall raise a kind of basement of allablaster, fairely wrought and moulded, and inricht with two tables of touchstone or black marble, the same basement to consist of two foote and a half in height and three foote in length, on which is to be placed the statue or portraiture of Mrs. Elizabeth Capell, daughter of the said Sir Charles Morrison and Lady Mary, the same statue to containe four foote in height, kneelinge; and at the East end of the said monument, shall raise another basement, in like kinde wrought, moulded, and enriched, as aforesaid, whereon shall place the statues or pictures of the two sonns deceased of the said Sir Charles and Lady Mary; the eldest of which sonns to be made three foote in height, kneelinge, with his cloake and sword, the other sonne to be two foote in height, kneelinge, with a coate; all three to be made of pure white allablaster, fairely wrought, carved, and polished. And shall, at the fower corners of the aforesaid monument, rayse and place fower pillars of touchstone, or black marble, to containe in height, with their bases and capitalls, six foote and a halfe; the bases of the same pillers to be of white marble, and the same to be fairely wrought, polished, and glazed, and their capitalls to be fairely carved in a composative manner, with festons of leaves and flowers, betweene which fower pillers, behinde the statues on the wall side, is to be placed one faire table of touchstone or black marble for inscriptions, which table shall containe three foote in breadth and four foote and a halfe in height, enclosed in with a compartment of allablaster, fairely wrought and, on the topp of the said fower pillers, shall raise two arches of allablaster, fairely wrought and carved with flowers and other enrichings; which arches shall come forth from the wall, and plancher, cover and overshadowe the two statues of marble that lye underneath: under which arches shall make an archtrave and freeze, enriched with cherubines heads and black marble, and other enrichings, and on the topp of these arches shall make a cornish, which is to breake upp with two frontispeeces on the fore-side, and one on the West end, and an other at the East end, between which two frontispeeces, on the fore side, is to be placed the armes of the said Sir Charles and the said Dame Mary, empaled in one compartment scutcheon of good allablaster, fairely carved with festons of leaves and flowers, and other scrowles, compartment wayes; and on the corners of the said

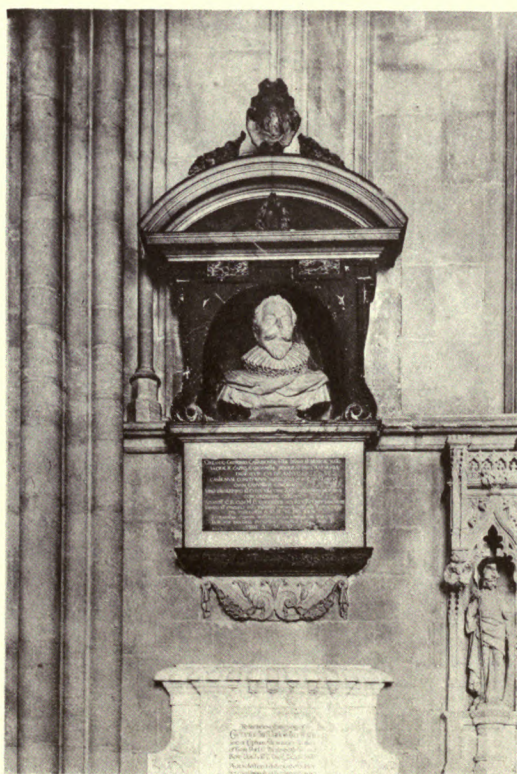








(a) MURAL MONUMENT TO SIR ADAM NEWTON  
IN ST. LUKE'S CHURCH, CHARLTON, KENT.  
1630.



(b) MURAL TABLET TO DR. ORLANDO GIBBONS IN  
CANTERBURY CATHEDRAL. 1626.



(c) MURAL TABLET TO DR. HUGO BARKER IN NEW  
COLLEGE CHAPEL, OXFORD. 1632.



cornish, over the pillers, upon two pedestalls, shall place the creast of the severall armes belonging to the said Sir Charles and the said Dame Mary, and shall carve and put in the proper metalls and cullors their severall armes, and shall grave and guild such inscriptions as shall in due tyme be delivered unto him; and shall finish the said stately tombe or monument according to the foresaid expression, and signified by a designe or draft thereof drawne by the said Nicholas Stone, which is approved of and signed by the said Dame Mary, by or before the last day of May, which shall be in the yeare of our Lord God (according to the computacon of the Church of England) 1630 (Soe as hee be not hindred by any neglect of the said Lady or her assignes.)

'In consideration of all whiche worke, soe roially, artificially, and in the best manner, to be done and performed in forme aforesaid, the said Dame Mary Morrison, for her selfe, her executors, &c. . . doth covenant, &c. . . to and with the said Nicholas Stone, his executors, &c. . . by theis presents, that shee, the said Dame Mary Morrison; her executors and assignes, shall and will, well and truly, pay or cause to be paid to the said Nicholas Stone, his executors or assignes, the full some of 400£ of lawfull mony of England.'

In 1928 I mad a tomb for Ser Gorge Copen and sett it in St Martens in the fieldes for the wich I hand 40£.

1628. MONUMENT TO SIR GEORGE COPPIN IN THE CHURCH OF ST. MARTIN-IN-THE-FIELDS, LONDON.

This monument, as also those to Nicholas Stone himself and his sons, was destroyed when the church of St. Martin was rebuilt by James Gibbs in 1708. In Hatton's *New View of London*, 1708, it is described as 'a very handsome monument of the Corinthian order at the east end of the south aisle, with enrichments and gilt'.

Sir George Coppin, of Dunwich, co. Suffolk, was Clerk of the Crown in Chancery in the reign of Queen Elizabeth. He was knighted in July 1603, and was buried in St. Martin's Church on March 1, 1619-20, in his sixty-third year, 'Aetatisq. suae Anno Climacterico obdormivit.'

In 1626 I sett up a monement at Canterbury for Erlando Gebons the Kings organest for the which his wyf payed 32£.

1626. MURAL TABLET TO DR. ORLANDO GIBBONS IN CANTERBURY CATHEDRAL.

PLATE XXI (b).

The tablet is in the north aisle of the nave. It consists of a fine bust of statuary marble, standing in an arched recess of black marble with cornice and curved pediment over, on which rests an escutcheon with garlands. In the pediment is a laurel wreath, and at the base a tablet with inscription.

Orlando Gibbons was born at Cambridge in 1583, where, when a boy, he was a chorister at King's College. He was appointed organist of the Chapel-Royal in 1604, and received the degree of Mus.Bac., Cantab., in 1606, and of Mus.Bac. and Mus.Doc., Oxon., by accumulation, in 1622. He died of apoplexy at Canterbury on Whitsun-day, 1625. Gibbons was an accomplished musician, and composer of church music and madrigals.

fol. 15 In 1631 I mad a tomb for Doctor Done and sett it up in St Palles London for the which I was payed by Doctor Montford the som of 120£. I toke 60£ in platt in partt of payment.



1631. MURAL MONUMENT TO DR. JOHN DONNE, DEAN OF ST. PAUL'S, LONDON, IN THE CATHEDRAL CHURCH. PLATE XXII.

This extraordinary monument stood on the south side of the choir of the old church; it was partially destroyed in the fire of 1666, and Hatton states that 'the remains are still to be seen in the vault'. It has, however, been restored since, and re-erected in the south aisle of the choir.

The effigy, which is the original one, is represented swathed in a shroud and standing in, or rising out of, an urn. It is executed in white marble, and is placed in a grey marble niche with semicircular head, above which is a white marble tablet and escutcheon with garlands. Isaac Walton, in his life of Donne,<sup>1</sup> relates the circumstance which led to his monument taking this unusual form. Shortly before his death he had his full-length portrait painted life size, as thus described: 'Several charcoal fires being first made in his large study, he brought with him into that place his winding-sheet in his hand, and having put off all his clothes, had this sheet put upon him, and so tied with knots at his head and feet, and his hands so placed as dead bodies are usually fitted to be shrouded and put into their coffin or grave.' Upon a wooden model of an urn he stood, 'with his lean, pale, and deathlike face,' whilst his picture was drawn by a painter upon a board. This picture he kept beside his bed until his death, when it was given to his friend and executor, Dr. Henry King, who caused his effigy to be thus sculptured; his other executor being Dr. Monford.

In addition to the above memorandum in his note-book, there are several references to the work in his account book (see pp. 85, 90), in one of which we find that of the £120 which Stone received for the monument he took £56 8s. 6d. in plate, details of which he gives, and which he paid for at the modest price of 5s. 6d. an ounce. Stone also mentions the names of three craftsmen who assisted him in the work: Humphrey Mayer, who finished the effigy; Robert Flower, who worked the niche; and Mr. Babbe, who blacked the inscription.

John Donne, the son of John Donne, citizen and ironmonger, was born in the parish of St. Nicholas Olave, Bread Street Hill, in 1573. He entered Hertford Hall, Oxford, in his eleventh year, and three years later transferred to Trinity College, Cambridge, where he stayed till his seventeenth year. In 1596 he was appointed secretary to Sir Thomas Egerton, Lord Keeper, and whilst in his employ he fell in love with his niece, Anne, daughter of Sir George More, of Loseley, and married her privately in 1600, which caused his dismissal and temporary imprisonment. He, however, later attracted the notice of King James, at whose request he took Holy Orders, about 1614, and was appointed his chaplain, the degree of D.D. being conferred on him at Cambridge. In 1620 he was appointed Dean of St. Paul's, and died March 31, 1631. Though a devout man and a good preacher, he was celebrated as a poet and wit rather than as a divine.

In 1632 I mad a tombe for Mr Doctor Barker and set it up at Oxford in New Coledges Chapell for the which I had well payed me 50£.

1632. MURAL TABLET TO DR. HUGO BARKER IN NEW COLLEGE CHAPEL, OXFORD. PLATE XXI (c).

The tablet is on the west wall of the ante-chapel. It consists of a spirited half-length bust of white marble, set in a black marble circular-headed niche, with a bold corbel under. Above is an inscription-tablet (out of proportion with the niche beneath),

<sup>1</sup> *Lives of Dr. John Donne and others*, by Isaac Walton, 1826 ed.





MURAL MONUMENT TO DR. JOHN DONNE IN ST. PAUL'S CATHEDRAL, LONDON. 1631.

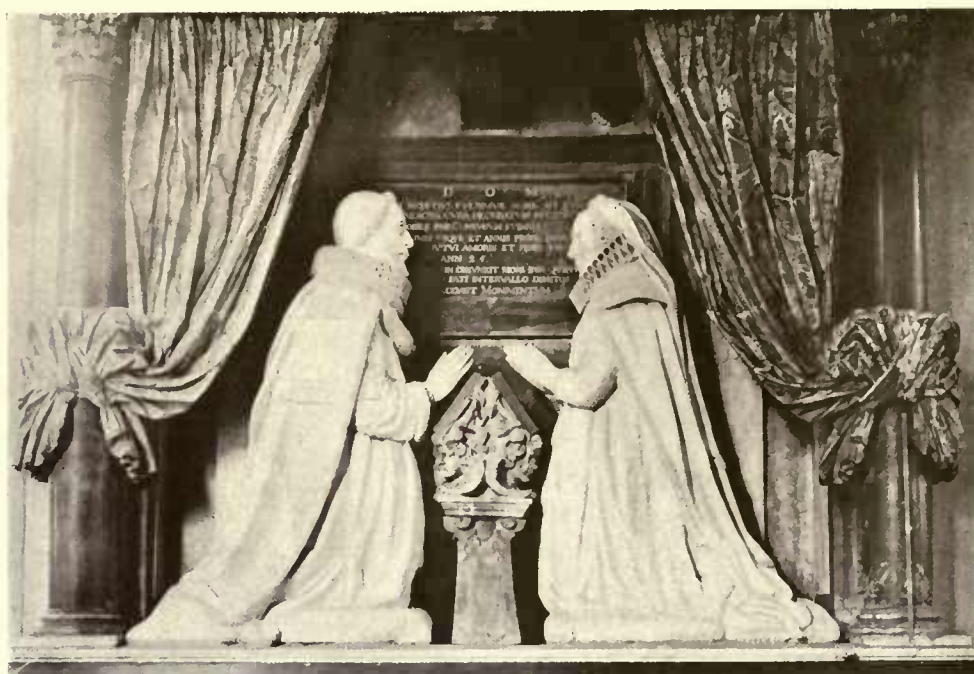












(a)



(b)

MURAL MONUMENT TO THOMAS LORD KNYVETT AND HIS WIFE IN ST. MARY'S CHURCH, STANWELL, MIDDLESEX. 1623.



surmounted by a cornice with broken curved pediment enclosing an achievement of arms.

Dr. Hugo Barker was a Professor of Roman Law, Chancellor of the Diocese of Oxford, and Dean of the Court of Arches. He died in 1632, the tablet being erected by Mary, his widow. He is represented in a doublet, official gown, and ruff; the head is well carved and has the appearance of being a portrait.

In 1623 I mad a tombe for my Lord Knevett and sett it up at Stanwell hear in Medellsex by Stanes for the which I had well payed the som of 215*l*.

1623. MURAL MONUMENT TO THOMAS, LORD KNYVETT AND HIS WIFE IN ST. MARY'S CHURCH, STANWELL, CO. MIDDLESEX. PLATES XXIII and XXIV (c).

This is a well-proportioned monument against the north wall of the chancel, though it is marred perhaps by the too free treatment of the curtains and fringe enclosing the canopy. It is constructed of alabaster and black marble, the effigies being of white marble. The altar, or base, is made unusually high with good effect, and the treatment of the panelling and festoons is pleasing. The upper portion consists of a canopy with Corinthian columns supporting a horizontal entablature with curved broken pediment, enclosing an achievement of arms. Under the canopy are the effigies, nearly life size, of Lord and Lady Knyvett, kneeling at a faldstool, facing one another. He is wearing trunk hose, a gown edged with fur, fur-lined mantle, M.A. hood, ruff, and embroidered skull-cap; and Lady Knyvett a gown, bodice with tight sleeves, fur-lined mantle with fur tippet, ruff, and veil. The introduction of curtains, sculptured in marble, is not a satisfactory treatment for a monument, having a somewhat theatrical effect: it was adopted by Stone in the case of two other monuments, those to Sir Charles Morison, Knt. (Plate x), and to Lady Knatchbull (Plate xxvi (a)).

Thomas Knyvett, of Buckenham, co. Norfolk, was Gentleman of the Privy Chamber to Queen Elizabeth; he was knighted by James I in March 1603, who also bestowed on him the manor of Stanwell. He married in 1597 Elizabeth, daughter of Sir Rowland Hayward, Lord Mayor of London in 1590, and widow of Richard Warren. To them was entrusted by James the care of the Princess Mary, who died in infancy in 1607. He was created Baron Knyvett of Estrick in the same year, and died without issue in July 1622, his wife dying in September following.<sup>1</sup>

In 1630 I mad a tombe for Ser Adam Niton and sett it up at Charlenton by Grenwedg for the wich my very nobell frind Ser David Cuningham payed me 180*l*.

1630. MURAL MONUMENT TO SIR ADAM NEWTON IN ST. LUKE'S CHURCH, CHARLTON, CO. KENT. PLATE XXI (a).

This monument was formerly in the north chancel, but is now at the west end of the south aisle. It is simple in character, consisting of a plain altar-tomb, over which is a trabeated canopy supported on Corinthian columns and pilasters: the pediment is curved and broken, and encloses an achievement of arms. At the back of the recess—there is no effigy—is a large inscription-tablet of white-veined marble. The monument is constructed of grey, white, red, and black marbles.

Sir Adam Newton, who seems to have been a man of many parts, was appointed tutor to Prince Henry, son of James I, in 1599, and, on his death, to Prince Charles,

<sup>1</sup> *Dict. Nat. Biography.*



afterwards King Charles I. In 1606 he was installed, though a layman, Dean of Durham, a preferment, however, which he resigned in 1620 on being created a baronet. In 1611 he was granted the reversion of the Secretaryship of the Principality of Wales and Clerkship of the Council on the death of Sir Fulke Greville, which, however, did not occur until 1628. He married Katherine, daughter of Sir John Puckering, Knt., Lord Keeper, and died in January 1629-30, leaving issue four daughters and one son, Henry, his successor to the title and estate, as well as to that of his uncle, Sir Thomas Puckering, whose surname he eventually assumed.<sup>1</sup> The date of the death of his wife is not recorded, but, as the monument seems to have been erected to their joint memories, it may be assumed that she predeceased him.

Sir Adam erected the fine manor house in Charlton Park, and St. Luke's Church was enlarged, and the brick tower built by his executors, in 1640, in accordance with the terms of his will. Sir David Cunningham was Master of the Works in Scotland to James I, and Cofferer to Prince Charles, and Mr. Bullock<sup>2</sup> suggests that it was possibly through his influence that Stone obtained the work at Holyrood in 1619. It would seem that their relationship must have been a very intimate one.

fol. 16 In 1628 I mad a Tomb for the letell son of Ser Robartt Nanton M<sup>er</sup>. of the Cortt of Wardes for the which I had the som of 16℥.

1628. MONUMENT TO THE SON OF SIR ROBERT NAUNTON, PROBABLY IN LETHERINGHAM CHURCH, CO. SUFFOLK.

This monument, which has not been traced, was probably, from its cost, a mural tablet. The monument to Sir Robert Naunton, Master of the Court of Wards, and author of *Fragmenta Regalia*, was erected in Letheringham Church. The church, however, being exempt from ecclesiastical jurisdiction, was, in the eighteenth century, allowed to go to ruin, and the alabaster monuments were converted into plaster of Paris, the son's tablet probably sharing this fate.<sup>3</sup>

In 1632 I mad a tombe for Ser Humphrey Lee and it was sett up in the Chearch of Acton Bromell in the Conty of Salop for the which Ser Frances Keniston payed me 66℥. 19s. 4d.

1632. MURAL MONUMENT TO SIR HUMPHREY LEE IN ST. MARY'S CHURCH, ACTON BURNELL, CO. SALOP. PLATE XXIV (a) and (b).

The monument is corbelled out from the west wall of the north transept. Beneath a two-arched canopy—Stone's favourite feature—supported on pilasters and a central corbel, are the life-size effigies of Sir Humphrey and Lady Lee, kneeling at a faldstool and facing one another. He wears plate armour, very full trunk hose, and ruff, whilst his wife wears a bodice with full sleeves, gown, large ruff, and long veil. The cornice has a straight-sided pediment, crowned at the apex with an achievement of arms, and at the ends are two skulls. Within the pediment is a small cartouche with festooned drapery, delicately treated. Beneath the recess are the effigies, in small, of their son and five daughters, all kneeling, and below them an inscription-tablet. The monument is constructed of alabaster, with pilasters of red and grey marbles.

<sup>1</sup> *History of Kent*, by Edward Hasted. New edition of the *Hundred of Blackheath*, by H. H. Drake, 1886, pp. 120, 121, 132.

<sup>2</sup> *Some Sculptural Works of Nicholas Stone*, by E. A. Bullock, 1908, p. 19.

<sup>3</sup> *History of Leicestershire*, by John Nichols, 1795, vol. iii, p. 515 et seq.





(a) MURAL MONUMENT TO SIR HUMPHREY AND LADY LEE IN ST. MARY'S CHURCH, ACTON BURNELL, SALOP. 1632.



(b) EFFIGIES OF SIR HUMPHREY AND LADY LEE.



(c) MONUMENT TO THOMAS LORD KNYVETT AND HIS WIFE IN ST. MARY'S CHURCH, STANWELL, MIDDLESEX. 1623.



(d) MURAL MONUMENT TO SIR THOMAS AND LADY PALMER IN ST. MARY'S CHURCH, WINGHAM, KENT. 1624.













(a)



(b)



(c)



(d)

MURAL TABLET TO SIR THOMAS AND LADY MERRY IN ST. MARY'S CHURCH, WALTHAMSTOW, ESSEX. 1633.



Sir Humphrey Lee, of Langley, co. Salop, was a deputy-lieutenant of the county, and was created a baronet in 1630. He married Margaret, daughter of Sir Richard Corbett, of Stoke, in the same county, and died in 1632 at the age of 77.

In 1624 I mad a tombe for Ser Thomas Palmer and it was sett up in Kent at Winham 6 milles byound Canterbury for the which Ser Roger Palmer payed me 100*l*.

1624. MURAL MONUMENT TO SIR THOMAS AND LADY PALMER IN ST. MARY'S CHURCH, WINGHAM, CO. KENT. PLATE XXIV (*d*).

The monument stands against the east wall of a chapel on the south side of the chancel. The effigies of Sir Thomas and his wife lie on a panelled altar-tomb, above them being a shallow canopy with trabeated entablature supported on two Corinthian columns and a central corbel, and at the back of the recess are two arched panels containing inscriptions. The pediment, which is curved and broken, encloses a large panel containing an achievement of arms, and at the ends sit two little naked boys. The effigies have received rough usage, and are not so finely sculptured as the best of Stone's work. Sir Thomas wears plate armour, trunk hose, and lace collar, his wife being clothed in a bodice with embroidered sleeves and cuffs, gown, ruff, and a long veil. The monument is constructed of alabaster and black marble.

Sir Thomas Palmer was knighted in 1596, and created a baronet in 1621. He married Margaret, daughter of John Poley, of Hadby, co. Suffolk, and died in January 1624-5, aged 85, his wife dying in August of the same year at the age of 83. Sir Roger Palmer, who paid for the monument, was their second son.

In 1633 I mad a tombe for Ser Thomas Meary and his lady and it standeth at Waltam stow hear by in Essex for the which I had 50*l*.

1633. MURAL TABLET TO SIR THOMAS AND LADY MERRY IN ST. MARY'S CHURCH, WALTHAMSTOW, CO. ESSEX. PLATE XXV.

This interesting and original monument is on the east wall of the chancel, and in motive it somewhat resembles that which Stone erected at Hadley in 1616 to Sir Roger Wilbraham (Plate vii). The two half-length figures of Sir Thomas and his wife are set in oval niches, surmounted by an elaborate entablature bearing in the centre an achievement of arms with the tinctures coloured. Sir Thomas wears plate armour, cuffs, and ruff, and holds a book in his left hand; and his lady a bodice with slashed sleeves, ruff, and veil, and she carries a skull in her right hand, indicating that she pre-deceased him. Beneath the niches is an inscription between two panels containing in high relief heads of their two sons and two daughters, treated in a somewhat unusual manner suggestive of early Italian work. The sons have long hair, which also covers their foreheads, moustaches, and a small tuft of hair on the lower lip, and wear doublets and collars, whilst the daughters have curly hair, bare necks, and bead necklaces.

The monument is constructed mainly of white marble, the frieze and small pilasters being of red, and the inscriptions of black marble. From a description given by Strype<sup>1</sup> it seems that there were originally some panels at the bottom of the tablet, on one of which were some panegyric verses said to have been written by Sir William Davenant in Lady Merry's honour; these have been cut away to make room for some modern wood panelling, and the monument has been otherwise mutilated during the rebuilding of the chancel.

<sup>1</sup> Strype's edition of *Stow*, 1720, vol. ii, p. 782.



Sir Thomas Merry held the office of Chief Controller, and received knighthood in 1617. His wife, Mary, died in 1632, and Sir Thomas erected the monument to their joint memory on her death. The date of his death is not recorded.

fol. 17 In 1634 I mad a chemney pecs for Ser John Holland and sett it up at qidnon in Northfolk for the which I had 1000£.

Quidenham Hall, co. Norfolk, formerly the seat of the Hollands, was purchased by the Keppel family in 1762, who have since rebuilt the house, and this chimney, which from its cost must have been a fine one, no longer exists there. Sir John Holland, of Quidenham, was created a baronet in 1629. He married Alethea, daughter of John Panton, of Denbighshire, and widow of William, Lord Sandys, and died in 1701 at the age of 97.<sup>1</sup>

And [in] 1632 I mad a chemney pecs for Mr Paston set up at Oxnett in Northfolk for the which I had 80£ — and on statua of Venecs and Cupet and had 30£ for it; and 1 statua of Jupeter 25£ — and the 3 headed dogd Serbro with a petestall 14£ — and senes on Harcules and Marcury 50£ — and a tomb for my Lady Ketren his dear wyef 200£ and a letell chemny peces in a banking Hows 30£ and on Ranes [Rance] marbell Tabell with a foot 15£ — and divres other things sent don to him from tim to time as pantings and Armes &c.

and in May 1641 sent to him 3 statuas the on of Apollow Deano and Juno Agreed for 25£ a pecs with petestalls.

It was in 1631 that Stone commenced the continuous series of statues, busts, &c., which William Paston, afterwards Sir William Paston, Bart., commissioned him to execute for the adornment of his house and grounds at Oxnead, near Aylsham. The Pastons were an ancient and honourable Norfolk family whose name is especially familiar in connexion with the published series of letters, known as *The Paston Letters*, written between 1422 and 1509.

The family at different times held numerous estates in Norfolk; their principal family seats, however, being at Paston and Oxnead. The former house has entirely disappeared, and only a portion of the east wing of the great house at Oxnead is now standing. This house was built—or rather rebuilt—in a magnificent style by Sir Clement Paston in the reign of Henry VIII. Mr. James Gairdner, in the introduction to his edition of *The Paston Letters*, considered him the most illustrious of the whole line: he was a great naval officer and served under four sovereigns—Henry VIII calling him ‘his champion’, the Protector Somerset ‘his soldier’, Queen Mary ‘her seaman’, and Queen Elizabeth ‘her father’.<sup>2</sup> Sir Clement died childless, and the estate devolved successively to his nephew, Sir William Paston, his son, Sir Christopher, his son, Sir Edmund, who, together with his wife, Katherine, was buried at Paston and Sir William Paston, the first baronet, and Stone’s special client. Sir William was succeeded by his son, Sir Robert, a favourite of Charles II, who created him Viscount and Earl of Yarmouth. His son, William, the second earl, married the Lady Charlotte Boyle Fitzroy, a natural daughter of Charles II by Elizabeth Killegrew; and he dying without surviving male issue the title became extinct. It was during his occupancy and that of his father that the estate, owing to the extravagance engendered by the royal

<sup>1</sup> Blomefield’s *History of Norfolk*.

<sup>2</sup> *The Paston Letters*, 1422–1509, edited by James Gairdner, 1910. Introduction, p. xxxi et seq.









(a) MURAL MONUMENT TO LADY KATHERINE PASTON IN THE CHURCH OF ST. NICHOLAS, OXNEAD, NORFOLK. 1636?



(b) BUST OF LADY KATHERINE PASTON: PART OF THE MONUMENT IN THE CHURCH OF ST. NICHOLAS, OXNEAD, NORFOLK. 1636?



(c) MURAL MONUMENT TO LADY KNATCHBULL IN ST. JOHN THE BAPTIST'S CHURCH, MERSHAM, KENT. 1626.



(d) MURAL MONUMENT TO SIR WILLIAM AND LADY STONEHOUSE IN ST. JAMES'S CHURCH, RADLEY, BERKS. 1633.



relationship, became impoverished; the house being eventually allowed to go to ruin and its contents sold, and in the eighteenth century it was mostly destroyed by fire. The house was built in the shape of the letter **H** on plan, and though not more than a quarter of it now remains, what is left still forms a good-sized house, and under the present lawns and shrubberies are many large cellars which formerly formed portion of the basement of the centre block.

The statuary work executed by Stone included a group of Venus and Cupid; statues of Apollo, Hercules, Jupiter, Mercury, Diana, Flora (in wood), Juno, and Cerberus; busts of Marcus Aurelius and Faustina, and two chimney-pieces, one of them costing £80, &c.; and he also carried out some mason's work and marble paving in the house itself. In addition to these, the natural work of his craft, Stone employed other craftsmen on Sir W. Paston's behalf, Mr. Penson supplying through him some joiner's work, Thomas Sebroke some ironmongery and an iron pergola, 13 ft. long, whilst Mr. Portman painted a 'landskip of London' and 'a little landscape with perspective', for which Stone paid him respectively £7 and £2 10s. on his patron's behalf. Particulars of these works are given in some detail in the Account-book (see pp. 95 sq.).

Of all these works the only one probably now existing is the Portland stone statue of Hercules (Plate xxvii (a)), which I discovered in a garden of a cottage on the Blickling estate. At the sale of the Oxnead effects the Earl of Buckinghamshire removed the statues to the gardens of Blickling Hall, and in course of time, becoming decayed, they were removed, and, with the exception of that of Hercules, were eventually employed in the ignoble use of filling up a pond.

1636? MURAL MONUMENT TO LADY KATHERINE PASTON IN THE CHURCH OF ST. NICHOLAS,  
OXNEAD, CO. NORFOLK. PLATE XXVI (a) and (b).

The monument to Lady Katherine Paston, referred to in the same note, is against the north wall of the chancel; close by, within the altar-rails, being also that to Sir Clement Paston. The monument is not a good example of Stone's work, though the bust is a fine one. It consists of a shallow altar-tomb with peculiarly arranged panels, on which is a large circular-headed niche, surmounted by a cornice which originally had a curved pediment, some fragments of which are lying close by. In the niche is the bust of Lady Katherine, in a square-cut bodice trimmed with lace, standing on a spreading base on which is carved a cartouche bearing the arms of Paston and Bertie, impaled, and two supporters. On each side of the niche is a white marble inscription-tablet with rounded head. The two amorini at the base were probably seated on the pediment. The body of the monument is of a grey marble.

Lady Katherine Paston was the daughter of Robert Bertie, first Earl of Lindsey, and first wife of Sir William Paston. Sir William was High Sheriff of the county in 1636, and in 1642 was created a baronet. Lady Katherine died in childbed in 1636, and Sir William in 1662, he being buried at Paston.<sup>1</sup>

fol. 18 In Hatton Hows gallery 3 marbl Chemney peces for the Duches of Rich-  
mon 200£.

Hatton House was built by Sir Christopher Hatton, Lord Keeper in the reign of Queen Elizabeth, upon the site of the orchard and gardens of Ely Place. In 1623 Ludovic Stuart, first Duke of Richmond and Lenox, of the earlier foundation, obtained a grant of Ely Place, and at the time of his death in the following year he was in negotiation for a lease of Hatton House also, and seems to have been in temporary occupation

<sup>1</sup> Blomefield's *History of Norfolk*, vol. vi, p. 491.



of it, as his body lay in state there for six weeks. After his death the Duchess, Frances, daughter of Thomas Howard, Viscount Bindon, continued the negotiations with the Lady Elizabeth Hatton (widow of Sir William Hatton and daughter of Thomas Cecil, first Earl of Exeter), but they were unable to come to terms, and eventually she retired to Ely Place in March 1626.<sup>1</sup> No date is given by Stone of the erection of the three chimney-pieces, but it would have been between that of the Duke's death in 1624 and of her relinquishing the house in 1626. In 1634 Stone erected a stone staircase at Hatton House for the Lady Elizabeth (see p. 101), and in or about 1660 the house was taken down, and the present Hatton Garden and other streets laid out on the site.

In 1631 Agreed with the Right Hon. Lord Earell of Danby for to mak 3 ston gattes in to the phiseck garden Oxford: and to desine a new Hows for him at Corenbury in Oxfordsheer and to dereckt the workmen and mak all thar moldes, I was thar in 2 years 33 times and my covenant of acord with his lord. was 1000£.

#### 1632-3. THREE GATEWAYS TO THE PHYSIC GARDEN, OXFORD.

PLATES XXVII (b) and XXVIII.

The Physic, or Botanical Garden at Oxford was founded by Sir Henry Danvers, first Earl of Danby, son of Sir John Danvers, of Chelsea. In early life he obtained some military and naval reputation, and was knighted by Henry IV of France. He was created Baron Dantsey of Dantsey, co. Wilts, in 1603, and Earl of Danby in 1625-6: he died, unmarried, at his Oxfordshire seat, Cornbury Park, in January 1643-4, when the title became extinct.

The three gateways include the principal entrance to the gardens on the north side, and two smaller east and west gates. Their design has been attributed to Inigo Jones, but there is no record of his having been connected with the work. Charles Stoakes says that his uncle designed them (p. 137), and Stone's own note is quite in consonance with that statement, as his agreement for the work was made direct with his client.

The principal gateway is of the Doric order, with rusticated engaged columns, jambs, and arches. In niches on each side of the archway are statues of Charles I and Charles II; these, however, are of later date. In a niche in the pediment, over the archway, is a bust of the Earl of Danby with escutcheons and garlands at the sides. The design of the garden front is simpler in character, and it may be noticed that on both fronts Stone places a pediment within a pediment, a device which he sometimes adopted in his monuments.

In addition to this work Stone executed three monuments in Oxford, namely, to Sir Thomas Bodley at Merton College in 1615, to Dr. Barker at New College in 1632, and to the sons of Sir Thomas Lyttelton at Magdalen College in 1635; and lastly, although not mentioned by Stone himself, Stoakes states that 'He desined and built the Noble Frontispiece with Twisted Collums at St. Mary's Church' (p. 137). Laud, in his *Gesta Cancellariatus Laud*, p. 140, states: 'This year, 1637, the porche at St. Marie's was finisht, at the cost of my chaplayne, Dr. Morgan Owen, which was £230.' The design of this porch, or rather this classic front to the Gothic porch, has again been attributed by some writers to Inigo Jones, but no authority can be quoted for this assumption, and had it been designed by so important a man as the Surveyor of His Majesty's Works, it seems probable that Laud would have mentioned the fact. Mr. Reginald Blomfield, in his *History of Renaissance Architecture in England*, expresses some doubt whether there is any

<sup>1</sup> Wheatley and Cunningham's *London Past and Present*, 1891, vol. ii, pp. 10, 195.





(a) STATUE OF HERCULES FROM OXNEAD.



(b) GATEWAY TO THE PHYSIC GARDEN, OXFORD.  
1632-33.









(a)



(b)  
GATEWAY TO THE PHYSIC GARDEN, OXFORD. 1632-33.













(a) CEILING OF BEDROOM.



(b) CEILING OF ANOTHER BEDROOM.



(c) SOUTH PORCH.



(d) HOODED CHIMNEY PIECE.

CORNBURY HOUSE, OXON. 1632-33.



work of his design at Oxford, and whilst we may, in the face of Stoakes's statement, safely assume that Stone built the porch, there is reason also for ascribing its design to him, even if Jones should have given him some friendly advice with regard to it. A view of the porch is given on Plate XLIII (a).

1632-3. ADDITIONS TO CORNBURY HOUSE, CO. OXON., FOR THE EARL OF DANBY.

PLATE XXIX.

Whilst Stone was erecting the gateways at the Physic Garden he was also engaged on the work at the Earl of Danby's house at Cornbury. In this instance Stone undoubtedly acted as architect, designing the work, giving instructions to the workmen, supplying details and moulds, and paying constant visits to the building whilst the work was in progress. Gabriel Stacey, Stone's cousin, seems to have been placed in charge of the work, as also of that at Oxford, and in the Account-book (p. 92) are given a series of payments made to him from time to time, though it is not quite clear to what purposes the money was applied, or what services were included in his £1,000 covenant with Lord Danby.

Cornbury was a Tudor house, H-shaped on plan; and from the valuable history of it written by its present owner, Mr. Vernon Watney, and the late Mr. John Belcher, R.A., in the former's sumptuous work on *Cornbury and Wychwood Forest*,<sup>1</sup> it would appear that if Stone designed, as he states, an entirely new house, he did not carry out such extensive operations, his work being, apparently, confined mainly to the rebuilding of the central block, which included the great hall and dining-room with bed rooms over the latter, and vaulted cellars under. The west Tudor wing still remains, but the east wing was rebuilt in 1666 from the designs of Hugh May, who at the same time altered the exterior of Stone's block, facing south to correspond with his new work. Several alterations have also been made from time to time in the interior, the hall, still known as 'the Stone Hall', having been divided into two stories, so that not much of Stone's architecture now remains; Mr. Belcher, however, considered that the hooded chimney-piece and stone paving in the hall, with the vaulted cellars under, and the boldly-designed plaster ceilings of the two bed rooms over the dining room are his work, and possibly also the south porch, now entirely hidden by creepers. It is probable that the simple stone chimney-piece of the work-room in the old Tudor wing was likewise designed by him.

In 1626 I mad a tomb for Ser Norton Katchbills lady in Kent and sett it up at Mersomhacs for the which I had 30℥.

1626. MURAL MONUMENT TO LADY KNATCHBULL IN ST. JOHN THE BAPTIST'S CHURCH, MERSHAM, CO. KENT.

PLATE XXVI (c).

This monument, which is on the north wall of the chancel, is one of the least satisfactory of Stone's works, being very theatrical in design, and some of the detail being coarse. It adjoins an earlier monument to one of the Knatchbull family, and its details seem to have been influenced by this in some respects.

The effigy of Lady Knatchbull is kneeling in a canopied recess, which is partly enclosed with curtains drawn aside by two fully draped mundane angels, having luxuriant locks resembling somewhat the artificial wigs of some fifty years later, and who overshadow in importance the principal figure. She wears a bodice with embroidered tight sleeves, gown, ruff, and long veil. Above the entablature, which is semi-elliptical in plan, is a superstructure containing a large, boldly designed cartouche with the arms of the Knatchbull and Astley families, impaled. It is surmounted by a cornice, the pediment

<sup>1</sup> *Cornbury and Wychwood Forest*, by Vernon J. Watney, 1910.



of which is curved and broken, and encloses a coronet with ostrich plumes—the Astley crest. At the sides, over the principal entablature, are two attached obelisks, noticeable as being the only known occasion when this Elizabethan feature was used by Stone. The monument is of alabaster, partly coloured, and black marble, the effigy being of white marble. The stated cost—only £30—seems incredible, excepting on the probable supposition that Stone had himself little personal connexion with the work.

Bridget, Lady Knatchbull, was a daughter of John Astley, of Maidstone, Gentleman of the Privy Chamber to Queen Elizabeth, and the second wife of Sir Norton Knatchbull, of Mersham Hatch, Knt., M.P. for Hythe, and High Sheriff of Kent in 1606. She died in 1625, aged 54, and Sir Norton in 1636.<sup>1</sup>

In 1633 I mad a tomb for my Lady Kneghtly and sett up in Warecksheer for which I had payed 50£.

The information given above is too vague to enable me to locate the monument. The chief seat of the Knightley family is at Fawsley, in Northants, which is about four miles from the borders of Warwickshire; but there were many branches of the family, some of which had seats in the latter county, and so many of its members were knighted that the mere title of 'Lady' gives no clue without a Christian name being attached; the note, moreover, leaves it uncertain whether the monument was erected by, or to, a Lady Knightley.

fol. 19 In 1633 I mad a tombe for Ser William Stonhows and sett it up at Radly in Oxfordshear by Abington for the which I had 120£.

1633. MURAL MONUMENT TO SIR WILLIAM AND LADY STONEHOUSE IN ST. JAMES'S CHURCH,  
RADLEY, CO. BERKS. PLATES XXVI (*d*).

This is an important monument on the south side of the chancel, within the altar-rails. The effigies of Sir William and his wife lie on an altar-tomb, above them being a shallow canopied recess with elliptical arch, at the back of which is a large inscription-panel. It is surmounted by a cornice with broken pediment enclosing an achievement of arms. At the end of the monument is a life-size effigy of the eldest son, Sir John Stonehouse, kneeling on a pedestal of the same height as the altar-tomb. He died a few months after the death of his father, but before the erection of the monument; hence he bears a skull on his knee. On the front of the altar are figures in high relief of the remainder of the family, including, on the left, two sons in black robes, and four babes who died in infancy, wrapped in scarlet with gold bands and wearing scarlet caps; they lie on a pillow with a skull beneath them. On the right kneel their five daughters, dressed in black. Sir William is clothed in a doublet, a long black gown embroidered with gold, and ruff, and his lady in a bodice with full sleeves tied in at the elbows, ruff, cap, and long veil. The eldest son wears plate armour, trunk hose, spurs, and small ruff. The monument is of alabaster, with black marble pilasters and panels; the effigies are also of alabaster, and, together with the numerous coats of arms, are richly coloured.

Sir William Stonehouse was born in 1555; he was created a baronet in 1628, and died in February 1631-2. He married Elizabeth, only daughter and heir of John Powell, of Fulham. His eldest son, Sir John Stonehouse, Knt. and Bart., died in June 1632, at the age of 31.<sup>2</sup>

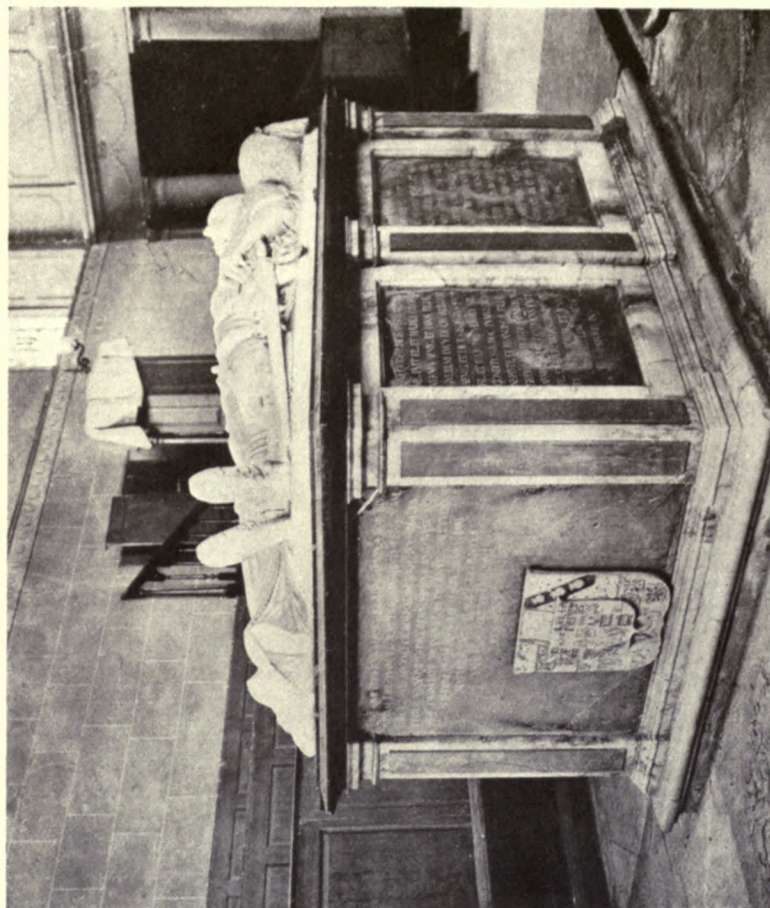
<sup>1</sup> Parsons' *Monuments of Kent*.

<sup>2</sup> Burke's *Peerage*.





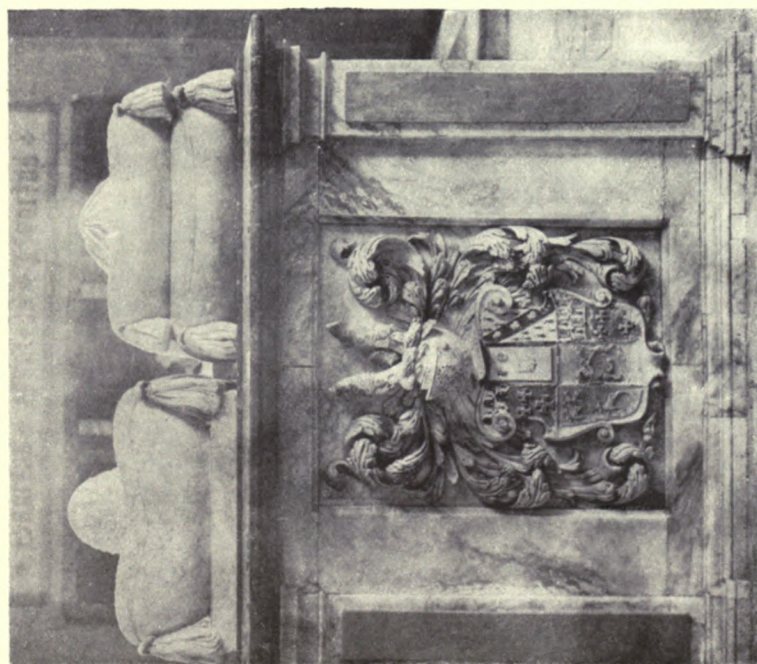
(b)



(d)



(a)



(c)

ALTAR-TOMB TO SIR RICHARD AND LADY VERNEY IN THE PRIVATE CHAPEL OF COMPTON VERNEY HOUSE, WARWICKSHIRE. 1630.













(a)



(b)

ALTAR-TOMB TO ARTHUR AND ELIZABETH COKE IN ST. ANDREW'S CHURCH,  
BRAMFIELD, SUFFOLK. 1634.



In 1630 I mad a tombe for Sir Richard Varney and his lady sett up at Compton Varney for the which I had payed me 90℥.

1630. ALTAR-TOMB TO SIR RICHARD AND LADY VERNEY IN THE PRIVATE CHAPEL OF COMPTON VERNEY HOUSE, CO. WARWICK. PLATE XXX.

This monument is a simply-designed altar-tomb with panelled pilasters, standing in the centre of the chapel. On it lie the effigies of Sir Richard and his wife. He is in plate armour, trunk hose, and lace collar, and Lady Verney wears a square-cut bodice, filled in with pleated lace, full sleeves, cuffs, gown, ruff, and long veil. At the head of the tomb is a boldly carved achievement of arms with six quarterings. The effigies are of alabaster, and the tomb itself is of the same material with black marble panels and slab.

Sir Richard Verney, of Compton Murdac, co. Warwick, was the younger son of Sir Ralph Verney; he was knighted in 1603, and served the office of High Sheriff of that county in 1604. He married Margaret, daughter of Sir Fulke Greville, and granddaughter of Elizabeth Willoughby, who, on the death of her brother Fulke, Lord Broke, in 1628, became sole heiress of the Willoughby and Greville estates. Sir Richard died in August 1630, at the age of 67, and Dame Margaret in March 1631, aged 70.

In 1634 I mad a tomb for Mr After Cook and his wife wharfor he paye in his lef tim 60℥ and Ser Robart Cook his brother payed after the sayed After Cook decesed 70℥ in all I was payed 130℥ and it was sett up at Bramton in Soffolk.

1634. ALTAR-TOMB TO ARTHUR AND ELIZABETH COKE IN ST. ANDREW'S CHURCH, BRAMFIELD, CO. SUFFOLK. PLATE XXXI.

Stone here makes mistakes not only in the name of the village, but also in that of the family, spelling it phonetically, Cook, instead of Coke. The monument, which is against the north wall of the chancel, is somewhat unusual on account of the excessive simplicity of the architectural setting. The lower portion consists of a plain altar-tomb with black marble inscription-panel and slab, on which lies the effigy in polished statuary marble of Elizabeth Coke, who died in childbirth, with her baby in her arms. This is one of the most beautiful, and certainly the most pathetic, of Stone's effigies; the drapery, the features, and the hands are all very delicately executed, and though the treatment is natural, it is at the same time statuesque. She is lying on a bed, the upper portion of her body being raised on two pillows, and wears a nightdress with lace collar or cape and cuffs, and a veil or kerchief on her head, her body being covered with an embroidered coverlet. The baby in her arms is in swaddling clothes and a cap. Above the altar-tomb is a recessed semicircular niche with plain jambs, probably of stone, but now apparently repaired in cement and painted black. In the niche is the kneeling effigy, in white-veined marble, of Arthur Coke, wearing plate armour, trunk hose, and a plain collar. The niche is surrounded with numerous coloured cartouches, very decorative in effect.

Arthur Coke was the second son of Sir Edward Coke, Lord Chief Justice, whose fine monument in Titteshall Church, Norfolk, was executed by Stone in 1638 (see p. 75). He married Elizabeth, only child of Sir George Waldegrave, Knt., of Suffolk. She (as the inscription quaintly says), 'christianly and peaceably departed this life' on November 14, 1627; and he 'likewise christianly and peaceably departed this life' on December 6, 1629. The date given by Stone, 1634, as that of the execution of the monument was probably that of the final payment, as it was partly paid for by Arthur Coke, and probably therefore commenced before his death.

Sir Robert Coke was the eldest son of Sir Edward Coke.



In 1635 I mad a tombe for the 2 sonns of Ser Thomas Letelton and sett it up in Madlen Coledge in Oxford whar the both war droned for the which work I had 50£.

1634. MURAL TABLET TO JOHN AND THOMAS LYTTTELTON IN THE CHAPEL OF MAGDALEN COLLEGE, OXFORD. PLATE XXXII (a).

This monument is on the east wall of the ante-chapel. It is of white veined marble, and consists of an inscription-tablet enclosed with an architrave, beneath it being a shield containing twelve quarterings, and above it a shaped frieze on which is a wreath, and a cornice with broken curved pediment enclosing the Lyttelton crest—a negro's head. Standing on corbels on each side of the tablet are life-size effigies of Sir Thomas Lyttelton's two sons, John and Thomas, aged 17 and 13 respectively, who were drowned at Oxford, the former in his attempt to save the latter,<sup>1</sup> in 1635. The upper portion of their bodies is bare, the lower part being covered by a draped sheet. The monument is not one of Stone's happiest efforts owing, partly, to the unusual position of the two effigies, an arrangement for which he was probably not responsible.

Sir Thomas Lyttelton, of Frankley, co. Worcester, was knighted and created a baronet in 1618. He was Sheriff of Staffordshire in 1613, and represented his native county in Parliament for many years. During the Civil Wars he had the chief command of the Royalist troops in Worcestershire. He was succeeded in the title by Henry, the fifth but eldest surviving of twelve sons.

fol. 20 In 1635? I mad a tombe for Mr. Wythins set up in Croked lane Chearch in London for the which I was payed 100£.

The church of St. Michael, Crooked Lane, was destroyed in the Great Fire: it was rebuilt by Wren in 1688, and again destroyed in 1831 to make way for the new approach to London Bridge from the Bank. The monument to Mr. Wythins probably perished in the fire, as neither Hatton (1708) nor Strype (1720) mention it in their lists, although it must have been one of some importance.

We find from the Church Register that Francis Withins, of Tower Hill, was the son of Robert and Margaret Withins. He was baptized on January 5, 1567-8, and was buried in a vault at the vestry door on January 25, 1633-4.

In 1636 I mad a tombe for Ser Julyes Ceser Mr. of the Rooles and sett it up in St Elens Chearch London for [which] I had 110£.

1636. ALTAR-TOMB TO SIR JULIUS CAESAR IN ST. HELEN'S CHURCH, BISHOPSGATE STREET, LONDON. PLATE XXXII (b).

This monument is a very plain altar-tomb of white marble, with a slab of touchstone. In the latter are inlaid three white marble tablets with inscriptions, one of them representing a legal document written in chancery characters, to which is attached a large seal bearing Sir Julius Caesar's arms. The monument stood originally in the south chapel, but it is now in the nuns' choir on the north side of the chancel.

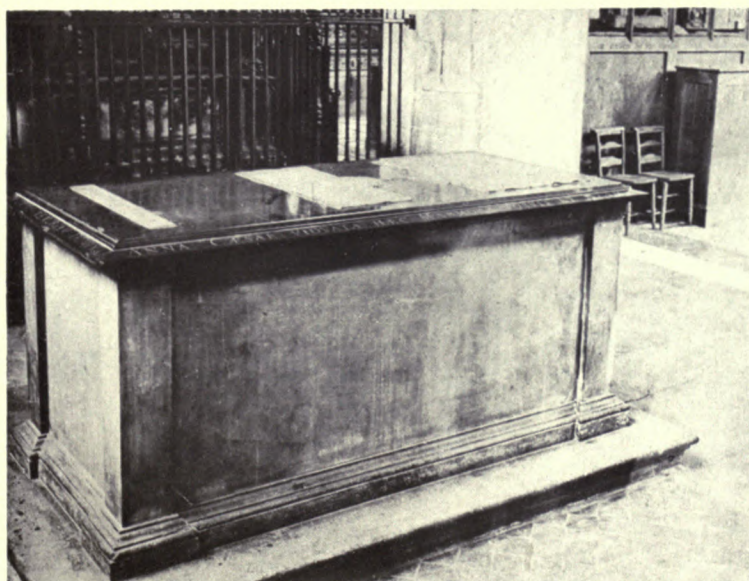
Sir Julius Adelmare, who took the surname of Caesar, was born at Tottenham in 1557, his father, Caesar Adelmare, who was descended from Adelmare, Count of Genoa, being physician to Queens Mary and Elizabeth. He was Judge of the Admiralty Court under Elizabeth, and held the offices of Master of Requests, Chancellor of the Exchequer,

<sup>1</sup> Abraham Cowley wrote an elegy on John Lyttelton in memory of his self-sacrifice.





(a) MURAL TABLET TO JOHN AND THOMAS LYTTELTON  
IN THE CHAPEL OF MAGDALEN COLLEGE, OXFORD.  
1634.



(b) ALTAR-TOMB TO SIR JULIUS CAESAR IN ST. HELEN'S CHURCH,  
BISHOPSGATE STREET, LONDON. 1636.













(a)



(b)



(c)

CANOPIED ALTAR-TOMB TO LORD AND LADY SPENCER IN ST. MARY'S CHURCH, GREAT BRINGTON, NORTHANTS. 1638.



and Master of the Rolls under James I. He received knighthood in 1603, and died in April, 1636, aged 89. Sir Julius was married three times, his monument being erected by his widow, Dame Anna Caesar, and Stone's agreement with her for the monument is written in his Account-book (see p. 105).

In 1638 I mad a tombe for the Lord Spencer and his Lady and sett up at Althorp in North hantshear for the which I had very well payed me 600£.

1638. CANOPIED ALTAR-TOMB TO LORD AND LADY SPENCER IN ST. MARY'S CHURCH, GREAT BRINGTON, CO. NORTHANTS. PLATE XXXIII.

The sum paid to Stone for this monument, which stands at the west end of the Spencer Chapel, was the largest received by him. It consists of a large altar-tomb of white marble, with black marble panels, supporting a low sarcophagus of black marble, on which lie the effigies of Lord and Lady Spencer, carved in statuary marble. He wears a baron's robe, gown, coffered collar, edged with lace, and square-toed shoes; and Lady Spencer a bodice with full sleeves, gown, a peeress's mantle draped over her feet, and veil. Round her neck is a pearl necklace, and lower down a richly decorated chain collar with the letter 'S' repeated round it, probably as the initial of the family name. The effigies and accessories are beautifully executed and are in perfect condition. Over the tomb is an arched baldachino supported on eight Corinthian columns, and on the cornice are large achievements of arms and emblems. The canopy is of white marble and the shafts of the columns of veined black marble. Whilst the monument is undoubtedly a handsome one, the upper portion is not satisfactory, and it seems possible that the designs of the two ends originally included central columns with double arches over, which were afterwards omitted and the ungraceful flat lintel substituted. The framework surrounding the shield over the end-opening is also unpleasing in form.

We find in Stone's Account book (p. 120) that the effigy of Lord Spencer was carved by John Hargrave for £14, and that of Lady Spencer by Richard White for £15; whilst John Schoerman carved the achievement of arms on the south side of the canopy for £6. The sums paid to the two first-named for their work seems very small in comparison with the total cost of the work, but it may be assumed that Stone himself not only made the original models from which they were sculptured, but also finished them.

William, second Baron Spencer, K.B., was the second son of Robert, Lord Spencer, of Wormleighton. He married Lady Penelope Wriothesly, daughter of Henry, third Earl of Southampton, and died in 1636, aged 45, his widow dying in 1667. His eldest son, Henry, the third baron, was created Earl of Sunderland in 1643, which title was merged into that of the Dukedom of Marlborough in 1753.

All so in 1638 I mad a tombe for Ser Edward Cook that was lord Chef Justes and it was sett up at Tisetshaw in Norfolk for the which I had very well payed unto me the som of 400£.

1638. MURAL MONUMENT TO SIR EDWARD COKE IN ST. MARY'S CHURCH, TITTLESHALL, CO. NORFOLK. PLATE XXXIV (c) and (d).

This fine yet simple monument stands against the north wall of the chancel. On a black marble sarcophagus, standing on a panelled altar-tomb, lies the stately effigy of Sir Edward Coke, sculptured in statuary marble. He wears the robes of a Lord Chief Justice, a fur-edged gown and tippet, fur-lined mantle, collar of SS., ruff, and coif. Above is a shallow canopy, supported on Doric columns, and in the centre by a plain corbel. The cornice has a broken curved pediment, enclosing a shield of arms with mantling,



helmet, and a portion of the crest—a chapeau, on which should stand an ostrich holding a horseshoe in its mouth; this bird is now missing. Seated on the pediment are four female figures, probably representing the four cardinal virtues. They are in themselves graceful in design, but seem out of place on the sloping surface. At the back of the recess are two inscription-panels with numerous shields between them. The monument is constructed of black and white marbles, both slightly veined.

Further notes with reference to this work are given in the Account book (p. 122), from which we find that John Hargrave carved the effigy for £15, and that Robert Pook executed the greater part of the masonry, and fixed the monument. He also took down the charming Elizabethan monument to Sir Edward's first wife, who died in 1598, and refixed it in another position close by.

Sir Edward Coke was the son of Robert Coke, of Mileham, co. Norfolk. He was one of the most notable men of his age, filling the following official positions:—M.P. for Norfolk, Recorder of Norwich and Coventry, Speaker of the House of Commons 1592-6, Attorney-General to Elizabeth and James I, Chief Justice of the Court of Common Pleas 1606, and of the King's Bench in 1613. Sir Edward was born in 1551, and received knighthood in 1603: he married, firstly, Bridget, daughter of John Paston, great-uncle of Sir Edmund Paston, of Oxnead, by whom he had six sons and two daughters, and also a dowry of £30,000; and secondly, Lady Elizabeth, daughter of Thomas Cecil, first Earl of Exeter, and widow of Sir William Hatton, by whom he had two daughters. He died in September 1634, at the age of 83.

fol. 21 In 1639 I mad a tombe fur Ser Thomas Puckren and sett it up in the Chearch at Warweek for the which Ser Daved Cyninghem my Nobell frend payed 200£.

1639. MURAL MONUMENT TO SIR THOMAS PUCKERING IN ST. MARY'S CHURCH, WARWICK.  
PLATE XXXIV (b).

This monument resembles in many respects that erected in 1630 to Sir Thomas's brother-in-law, Sir Adam Newton, at Charlton, Kent (see p. 65), the commission in both cases having been given to Stone by his 'nobell frend' Sir David Cuningham. It is constructed of white and black veined marbles, the pilasters being of red marble, and consists of a simple altar-tomb surmounted by a trabeated canopy supported on columns and pilasters of the Corinthian order. The pediment is curved and broken, and encloses a cartouche containing a shield bearing ten quarterings, and two helmets and crests. At the back of the recess is a large inscription-panel.

Sir Thomas Puckering, of Weston, co. Herts, was the son of Sir John Puckering, Knt., Speaker of the House of Commons, 1585-9, and Lord Keeper. Sir Thomas was created a baronet in 1612; he married Elizabeth, daughter of Sir John Morley, of Glynne, co. Sussex, and, dying without surviving issue in 1636, his estate devolved on his nephew, Sir Henry Newton, Bart., who assumed the name of Puckering. The sister of Sir Thomas married Sir Adam Newton, as has been already mentioned (p. 66).

All so in 1639 I mad a tombe for Ser Edward Peytos father and mother for the which I had well payed unto me 150£.

1639. MURAL MONUMENT TO WILLIAM PEYTO AND ELIENORA, HIS WIFE, ST. GILES'S CHURCH, CHESTERTON, CO. WARWICK.  
PLATE XXXIV (a).

The particulars of this monument given by Stone are so scanty that its locality was somewhat difficult to find. Dugdale, in his invaluable history of Warwickshire, describes





(a) MURAL MONUMENT TO SIR WILLIAM AND LADY PEYTO IN ST. GILES'S CHURCH, CHESTERTON, WARWICKSHIRE. 1639.



(b) MURAL MONUMENT TO SIR THOMAS PUCKERING IN ST. MARY'S CHURCH, WARWICK. 1639.



(c) MURAL MONUMENT TO SIR EDWARD COKE IN ST. MARY'S CHURCH, TITTESHALL, NORFOLK. 1638.



(d) DETAIL.













(a) MURAL MONUMENT TO DUDLEY CARLETON VIS-  
COUNT DORCHESTER IN WESTMINSTER ABBEY.  
1640.



(b) ALTAR-TOMB TO SIR JOHN WOLSTENHOLME, THE EFFIGY OF WHICH IS  
NOW IN THE NEW CHURCH OF ST. JOHN THE EVANGELIST, STANMORE,  
MIDDLESEX. 1641.



it as being in the south aisle; the church, however, has been partly rebuilt since his time, as there are now no aisles, and it stands at the present time at the west end of the nave. The monument, which is constructed mainly of veined white and grey marbles, consists of a shallow altar-tomb with a slab of black marble, supporting a circular-headed niche flanked by pilasters. The cornice has a straight-sided pediment, which encloses a smaller segmental one, and on the latter stands an achievement of arms, the crest, however, on the helmet being missing. In the niche are the busts of William Peyto and his wife, of statuary marble, standing on a pedestal with an inscription on it: his beard is cut square, and he wears plate armour and a broad collar, a scarf being draped round his shoulders, whilst his lady's bust is entirely draped, and she wears a goffered collar and veil. Both busts are good examples of Stone's work.

Stone makes further reference to this monument in his Account book (p. 117), in which is an agreement made with Robert Pooke in February 1637-8, to work, polish, and fix the mason's work.

William Peyto, or Peto, was the son of Humphrey Peyto. He married Elienora, daughter of Sir Walter Aston, Knt., of Tixhall, co. Stafford, by whom he had five sons and six daughters. He died in December 1609 according to the inscription on the monument, but in 1619 according to Dugdale, and his widow in Feb. 6, 1636-7.<sup>1</sup> As the monument was erected by his third son, Edward, it is probable that his two eldest sons predeceased him.

Adjacent to the above monument of William Peyto is another to his son, Sir Edward, and his wife. In some respects it is very similar in character to that erected to his father but, omitting the two charming busts, it bears a much nearer resemblance to those erected by Stone to Sir Adam Newton (Plate xxxi (a)) and his brother-in-law, Sir Thomas Puckering (Plate xxxiv (b)), and when we find that Sir Edward's wife, Elizabeth, was the daughter of the former and niece of the latter, it seems quite possible that it may be an unrecorded work of one of the Stone family, or of one of his pupils. It is a strange coincidence also that Dugdale, in his county history, gives engravings of both these monuments, and that that of Sir Edward is signed 'John Stone delin. et fecit'. The note probably refers only to the engraving, but these facts taken together give some grounds for the suggestion. Sir Edward Peyto died in September 1643, the date of his wife's death not being recorded.

In 1640 I mad a tombe for my Lord Carelton Vicontt Dorchester and sett it up at Wesmester Aby for the which I had £200 and a old monement that stood in the same places befor set up for his lady som 8 yeares befor.

1640. MURAL MONUMENT TO DUDLEY CARLETON, VISCOUNT DORCHESTER, IN WESTMINSTER ABBEY. PLATE XXXV (a).

This monument is in the chapel of St. Paul. The materials employed are veined white and black marbles (both much discoloured by damp), and statuary marble for the effigy. On a shallow altar-tomb, raised on a stone plinth, is the effigy of Viscount Dorchester, reclining on his right side, the body being raised and resting on his right arm. He wears a viscount's robe, with tippet and mantle edged with ermine, ruff edged with lace, lace cuffs, and coronet. Above is a canopy supported on columns of the Ionic order, the cornice having a segmental broken pediment enclosing an achievement of arms. At the back of the recess is a large inscription-panel, and on the front of the altar-tomb is

<sup>1</sup> *History of Warwickshire*, by Sir William Dugdale, 1656, p. 382.



another inscription flanked by two shields bearing his arms impaled with those of his two wives.

Sir Dudley Carleton—to use the name by which Lord Dorchester is usually known—was born at Brightwell, co. Oxon, in 1573. He was the eldest son of Anthony Carleton, and was educated at Westminster and Oxford, taking his degree in 1595. He entered the diplomatic service, and was Ambassador to Venice 1610-15, to the United Provinces 1616-25, and to France in the reign of Charles I. He was knighted in 1610, created Baron Carleton in 1626, and Viscount Dorchester in 1628, in which year also he was appointed Chief Secretary of State. He married, firstly, Anne, daughter of George Gerrard, of Dorney, co. Bucks, and, secondly, Anne, widow of Viscount Bayning.<sup>1</sup> He died in February 1631-2, at the age of 58, and his widow, in order to make room for his monument, seems to have somewhat wantonly destroyed that of his first wife.

In 1640 I set up a monement for Judg Hutton and it standeth in St Donstan within Tembll-bar London for which I had 49℥.

1640. MURAL TABLET TO SIR RICHARD HUTTON IN THE CHURCH OF ST. DUNSTAN IN THE WEST, FLEET STREET. PLATE XXXVI (a).

This tablet, which was formerly in the chancel of the old church, is now placed in the western recess of the present building. It is of white marble, much discoloured, with shafts and other details of black marble. The tablet is well designed, with columns of the Ionic order, and cornice with curved, broken pediment, the ends of which are scrolled.

Sir Richard Hutton was the second son of Anthony Hutton, of Penrith. He was Recorder of York, Serjeant-at-law, 1603, and Judge of the Court of Common Pleas 1617, in which year he was knighted at York. He died in February 1838-9, at the age of 79.

fol. 22

In 1634 I mad a Monement for on Mr Hareson and sett it up in St. Andres under Shaft London and had 40℥.

This monument, probably a mural tablet, no longer exists in the church, and there appears to be no record of its position or character.

And in the sam Chearch I set up a fount I had for it 15℥.

1641. FONT IN THE CHURCH OF ST. ANDREW UNDER SHAFT, LEADENHALL STREET, LONDON. PLATE XXXVI (b).

This is the most graceful of the three fonts by Stone now known to exist. The bowl is of white marble and the shaft and base of black marble. It stands at the west end of the nave, enclosed within an oak balustrade; and the oak font-cover, probably designed by Wren, harmonizes with it very successfully. In his Account book (see p. 87), Stone gives his estimate for the font, the wording of which is rather quaint. The price is there mentioned to have been £16.

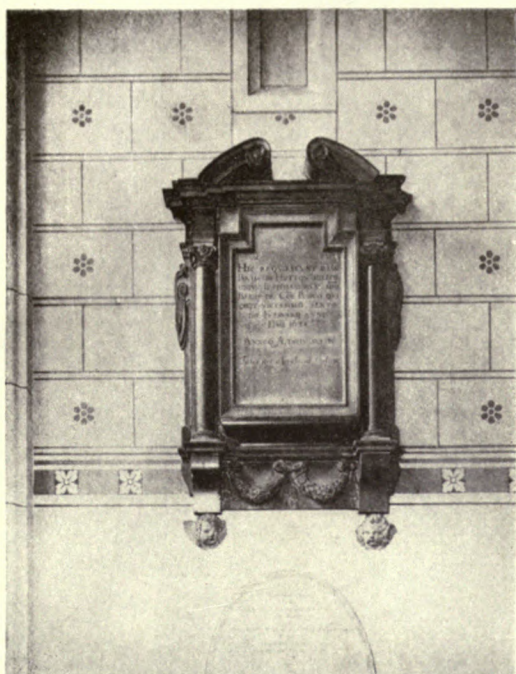
And on other font at London Wall 8℥. and on at Westmenster in the new Chapell in Tutell filds 10℥.

1641. FONT, NOW IN ST. MARGARET'S CHURCH, WESTMINSTER. PLATE XXXVI (c).

The font executed by Stone for All Hallows Church, London Wall, has unfortunately disappeared. The old church escaped the Great Fire, but, falling into decay, it was

<sup>1</sup> *Progresses of King James I*, by John Nichols, 1828, vol. iii, p. 273.





(a) MURAL TABLET TO SIR RICHARD HUTTON IN THE CHURCH OF ST. DUNSTAN IN THE WEST, FLEET STREET, LONDON. 1640.



(b) FONT IN THE CHURCH OF ST. ANDREW UNDER SHAFT, LEADENHALL STREET, LONDON. 1611.



(c) FONT NOW IN ST. MARGARET'S CHURCH, WESTMINSTER. 1641.



(d) FONT NOW IN THE NEW CHURCH OF ST. JOHN THE EVANGELIST, STANMORE, MIDDLESEX. ca. 1632.







taken down and rebuilt by George Dance, the younger, in 1765, and possibly the font was then destroyed. The bowl of the present font was brought from St. Paul's Cathedral some years ago, and a new shaft for it provided by the Rector.

The New Chapel in Tuthill Fields was erected as a chapel-of-ease to St. Margaret's between 1632 and 1642, the font being executed by Stone in 1641. On the re-erection of the building, now known as Christ Church, Broadway, in 1843, the font was apparently removed to St. Margaret's Church and placed in the crypt, but in 1903 it was rescued from oblivion by Canon Hensley Henson, the Rector, who removed the modern font then in use, and replaced it by Stone's font, standing it upon a new marble base and steps.

In his Account book Stone gives a detailed specification for the work (see p. 129), which has rendered its identification possible. The design of the font is somewhat heavy, the junction between the square-planned shaft and the circular bowl being cumbersome.

And on for Ser John Worsnom in his new Charch at Standmor for which he paid me 12£.

c. 1632. FONT NOW IN THE NEW CHURCH OF ST. JOHN THE EVANGELIST, STANMORE, MIDDLESEX. PLATE XXXVI (*d*).

The font, the date of which is not given by Stone, though probably 1632, stands at the west end of the north aisle of the modern church. Both the bowl and shaft are octagonal on plan, the former being of white and the latter of black marble. On the bowl are four small escutcheons. The design is simple and graceful in contour.

And on porch thar of portland stone for the which I had 30£.

c. 1631. ENTRANCE DOORWAY TO THE CHURCH OF ST. JOHN THE EVANGELIST, STANMORE, CO. MIDDLESEX.

The present church at Stanmore is the third which has been built in the village, each of them on a different site. The earliest church, dating from the eleventh century, was considered in the seventeenth century to be in too remote a situation, and a new church was consequently erected on a new site at the expense of Sir John Wolstenholme, which was consecrated by Laud, the Bishop of London, in 1632. It is a brick structure with a tower at the west end, on the south side of which is a Portland stone doorway, and this is evidently the work executed by Stone, there being no sign of what is generally known as a porch having been attached to the church, and indeed the cost—£30—prohibits the idea of it. In 1849 another, and larger church was erected in the churchyard, eastward of Wolstenholme's church, which was dismantled and is now a roofless ruin, picturesque on account of the ivy which has overgrown it; and the font made by Stone and various monuments were refixed in the new building.

And in 1641 on monement for Ser John Worsnom sett up in his new Chearch at Stanmor for the wch I had 200£.

1641. ALTAR-TOMB TO SIR JOHN WOLSTENHOLME, THE EFFIGY OF WHICH IS NOW IN THE NEW CHURCH OF ST. JOHN THE EVANGELIST, STANMORE, CO. MIDDLESEX. PLATE XXXV (*b*).

Sir John Wolstenholme, as we have just seen, erected at his own expense the new brick church at Stanmore, and in it was placed after his death his monument on the north side of the chancel. Lysons, in his *Environs of London*, describes it thus: 'The inscription is on a large slab of black marble supported by four pillars, under which lies the



effigies of the deceased on a mattress.' The monument remained in the church until 1881, when the effigy and inscription were removed to the new church and placed in a Gothic niche at the east end of the north aisle. The design, omitting the effigy, may have been somewhat similar to that adopted by Stone for the monument to Grisold, Countess of Cumberland, ten years earlier. The effigy of Sir John, the last that Stone is recorded to have sculptured, is a very fine one, full of dignity, and suggests no falling off in skill; and is, moreover, a portrait, as is proved by its resemblance to a mask taken of the face when the coffin was opened in 1860. He is represented wearing a doublet, an official gown with braided sleeves, ruff, and shoes.

Sir John Wolstenholme was descended from an old Derbyshire family, being born in 1562. He was a successful city merchant, and in 1600, in conjunction with Sir Abraham Dawes, became one of the incorporators of the East India Company; he also fitted out one of the Arctic expeditions under Captain Hudson, Cape Wolstenholme and other places being named after him. He was knighted in 1617, and died in November 1639. He married Catherine Fanshawe, by whom he had two sons and two daughters. In 1629 Sir John purchased the Nostell estate in Yorkshire, and it will be seen later that Stone executed and fixed several chimney-pieces there for his son and heir, Sir John Wolstenholme, Bart.

And 1640. on. letell monement for Mr. Samson at St Benets Poles wrof London for the wch. I had 20£.

This monument, probably a tablet, set up in the church of St. Benet's, Paul's Wharf, no longer exists, and it was doubtless destroyed in the Great Fire. A Mr. John Sampson was buried in St. Benet's Church on June 17, 1639.

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This finishes the list of monuments and other works summarized by Nicholas Stone in the Note-book; but, as before explained, the list is not a complete one, several further works executed by him being referred to in his Account book which were evidently forgotten by him when making the list. On the three pages following his youngest son, John, carries on the summary by writing a list of his own works, executed between 1650 and 1657. This list is not introduced here, but is dealt with later in the volume (p. 138 sq.). It is followed by thirty blank leaves, and then by nine leaves on which are written by Nicholas Stone a brief diary of events occurring between November 1640 and October 1642. The remainder of the book, some fifty-five leaves, is also blank, excepting that Vertue has written on six leaves an imperfect list of the works referred to in the other volume (Stone's Account book), and Stoakes has made unreliable calculations of the total cost of the works executed by father and son.

Here follows the above-mentioned diary, which is interesting, not only on account of its quaint phraseology, but also from the fact that it narrates events occurring at the critical period of the commencement of the Civil War, and that it appears to have been written at the time, if not actually from day to day. The MS. is in places very difficult to decipher.

The 3 of November 1640 the Parlowment begane.

The 11 of February 1640 I fel seek of a fever and kept my chamber 12 weeks.



And in Aprell 1641 the prencs of Nassoyr was mared unto the lady Prencs Mary.<sup>1</sup>

and the 12 of May 1641 my lord of Straford was beheaded; and my lord of Canterbury thine being committed to the Tower, and my Lord Keeper Ser John Finch rone away, and Ser Frances Wendebank; and in June folowing Mr Hary Jarman M. of the Hors to the Quenes M. and Mr Henry Persey brother to my lord of North thomberland and Ser John Sucling and others fled in to Francs.

and the 4 of May was a protest stacion mad by Both the Howes of Parlo- ment and taken in all Cherches in London and Concequently [subsequently?] all England for the aboleshen of Poprey and mantayning of the true religion hear established amonst us.

The 28 of June 1641 my lord of Holand being Lord generall of the Army was sent by the King and Parloment done in to the North to disband 5 rege- ments of the Armeý.

The 21 of June 1641 Mr Balwing Controler of his M. workes died and was bured at Barcamsted Midsomerday.<sup>2</sup>

The 3 of July 1641 Doctor Basketfild died and was bured in St Palles the 6 of the same.<sup>2</sup>

And the same day Mr Kerke was droned at London Bredge.

17 of July 1641 thar was a falling out in the Parloment Hows betwyn the Lord Phillip Harbertt Lord Chamberlayn Earell of Pembrok and Mongomry, and Lord Henery Howard Lord Mobery [Mowbray] Eldest sone to my Lord of Arendell and on the 19 the war both commeted to Tower.

The 23 the both war at lebertt frome the Tower But confined to thar howes; but the whitt stafe was sent for by his Mag<sup>tie</sup>. out of the Tower and geven unto my Lord of Essex and so confermed Lord Chamberlen.

The 16 of July 1641 I had a triall att Gield hall London Befor my lord Chef Justes of the Comon Pees Lord Bankes; betwyn Wattes the Admensterator of Mrs Van de Stane for 200£ that shee oedd me and I had a vardett agenst thim of 211£ and 4 marks cost.<sup>3</sup>

<sup>1</sup> Mary, eldest daughter of Charles I, was born in 1631; the ceremony referred to here there- fore was only the betrothal, her actual marriage to William of Nassau taking place in 1649; the only issue of the marriage was William, Prince of Orange, a posthumous son born in the following year, who afterward became William III of England.

<sup>2</sup> Stone executed memorial tablets to Thomas Baldwin and Sir Simon Baskerville in 1642. See p. 135.

<sup>3</sup> Mrs. Van de Stene, an agent through whom Stone obtained black marble from Holland See p. 104.



The 10 of August 1641 the Kings Ma<sup>ti</sup>. went for Scotland being Tusday and intended to be thar the Saturday following; and the Queen mother went from hencs the 12 beng Thursday and my Lord of Arendell and his lady went with har.

Thursday the 12 of August 1641 Ser John Suklen Mr Hanrey Garinan [Jermyn] Mr. Henry Persey being fled in to Francs; war voted in the Hows of Comans of Hie treson.

This 25 of November 1641 his Ma<sup>ti</sup>. Returned from Scotland and was Entertayened by the Cetyzons & fested at Gild Hall the maner was this; the Qenns M<sup>ti</sup>. cam from Otlands whar shee had layen all the tim of his M<sup>ts</sup>. absences; and on Tusday shee cam to Som<sup>t</sup>. Hous; and Wensday to Theoballs whar his Ma<sup>ti</sup>. came that Night and on Thursday a tent being set up in the fildes by Kingsland beyond Hoydon [Hoxton ?] the greett lordes and ofisers of the Kingdom with the lord mare and Aldermen of London war thar atend<sup>d</sup>. his Ma<sup>ts</sup>. coming wich was betwyn 11 and 12 of the klok whar his Ma<sup>ti</sup>. coming Knight the Lo. mare and Recorder and Restored to the cetizons by his pro-maices Londondery in Ireland; then all the companys in order rood on befor all cloed in velvett and plesh [plush] with gold chenes and very well horsed and whin the war monted on thar horses the lord mare had a letell mase in his hand as it semes the costum is whin he rideth befor the King com-mand was geven by Sir. Harry St. Gorge King at Armes that my lord mare should deliver over the mase to som other and bare up the City sord and then the Erall mausell caled with a lowed voces my lord mare it plaseth the King for a pertuklor Hn<sup>or</sup>. thatt you bar up your sord for this day the which he did for after the King and Queen and Prenecs., Prenecs Mary Duk of York and Prenecs Electtor had banfested all the cetizons atended thin to Whitt Hall and the mare bore up the sourd to Whitt Hall and with thousands of torches as the cam retornes about 6 and 7 of klok and all the City and Subbarbs flared with bonfiers and win was dronk about.

The week following the mare and Aldermen went to Hamton Courtt to deliver a petesheon and war Knighted all that went to the number of 7 of the aldermen and command was geven by his Ma<sup>ti</sup>. to my lord of Dorsett to fest thim and mak thim walcom.

The 3 of Jeneary 1641 by his Ma<sup>ts</sup>. command to the attorney Genearll to inditt in the hows of lords thes 6 parsons of hie Treson thas was my lord Caboltone [Kimbolton] Mr Holles Mr Pime Mr Hamden Mr Strood and Ser After Hasell-rige and sergent Frances was sent to the Lower Hows to demand the 5 but the hows of Comans wold not deliver thim and Tusday the 24 his M<sup>ti</sup>. went himself in parson to the lower Hows and demanded the forsayed men and satt in the Spekers chare but the war nott in the Hows; and the next day his Ma<sup>ti</sup>. roud in



to London and went to Gildhall and demanded thes for sayed men thar but fond thim not, and went and dined at Shreve Garets<sup>1</sup> and thin a comety of the lower Hows went and satte at gild Hall to treet of parloment bisnes thar, in mor safty being thar was som fears as was pretended amonest sum of thim; Bease thar was a courtt of gard mad at Whitt hall by his Mat<sup>s</sup>. appoyntment which was performed in 2 d . . ed and . . . ed new years even whill it was in citing som rued multetud of Cetezones and prenteses cam in tumultes maner to the parlement Hows with lowe out cries saing no Bishepts no papes lords to have foot in parloment, when the returned from Westminster at Whitt Hall was a gard of the trened band of St Martens to gard the Kinges Hows; and let the multetued pacs pecesably throught the gard; the being facius pepell out of Cety and Suburbes being armed with sordes and som with pistoles and all with tronchens and staves agenst Whitt Hall mad a stand and cried no besheptes no papes lordes, divers gentellmen beholding thim som of the rout geve som gentellman elle words and as it was sayed drue his sord wharwith assout was geven and all gentellmen that war walken in Whitt Hall dru and fell on the loed multetued at lest 100 or 150 drau sordes and so sleshed them that hapep was he cold gett out of thar way and drove all the rout befor thim as far as chering Cros many sor wonded and hurtt no man slen, I saw it all and mad as much hast from the Courtt of gard of [thatt thin was in bilding] to be out of harmes waye and goot in to the ofes at Scotland and out of the window saw it all; for fear of this tumult the Bishopts war afared to com to the Hows and after the had stayed awaye som 3 or 4 dayes the sent a protestacion to the Howes of Lordes that all lawes that war mad or to be mad with out thar voots war Noll and of non Efect subscribed with 12 of thar handss and the next day for this prosumsion of thares the war commetes 10 to the Tower and 2 att the blak rood. Butt to retorn whar I left his magestey the 11 of Jeneary 1641 descarged the cortt of gard that war att Whitt hall and very godantly rood to Hamton Courtt with the Queen the prences, Duk of York and Lady prences Mary the Duke of Gloster and Lady prences Elizabeth remened at Sent James being Mondy, and Tusday following was the day that the parlowment cam from London to Westminster, for thar had ben 3 or 4 dayes of Reces: The came garded with 8 Compenceys of the Trened bandes very complayett armd all the Temes was garded with barges that the marenars under took being monted with small ordenants to the number of 100 att lest and thousants of pepell cam out of London and all partes and the same day com out of the Conty of Bukingham 3000 of the best and ablest men to give or show thar true harttes to Mr Hamden whow was knight of thar shear vowing thar lives and estates to mentayn and vendcatt his truth and lioly to his king and Contry; the mad a petecion to both Howes and had

<sup>1</sup> George Garret, Sheriff in 1641.



a very curtes refrences whar with the war well satsfied for that tim: and the nex day thar cam 2 compeneys out of London and betwen thim the 5 genttellmen rood in 2 coches to weet Mr Holles Mr Pim Mr Strood Mr Hamden Sr Afer Hasellrige unto the parloment and the next day agene.

This 9 of Sept. 1642 my Lord of Essex went from London in the afternon set forward towards North hamton as Lord Genearall of the parloment fosses.

And the 23 of October 1642 bing Sondag a batell was fought by his Mat<sup>i</sup>. and the Earell of Essex at Kenton [Kington] in Warekshear.

And 7 of October<sup>1</sup> my lord of Essex cam to London and rood to the parloment Hows garded with 8 Troops of Horse The 12 of this moneth the skermish was fofet at Branford [Brentford] on Sondag his Mat<sup>i</sup>. departed from thincs and tok in Kinson up on Teames.

<sup>1</sup> The MS. says 'October', but it was on the 7th of November that Essex came to London and rode to Westminster. [ED.]



# ACCOUNT BOOK

OF WORKES DONE &c.

BY

NICHOLAS STONE SENR. MASTER MASON

TO K JAMES I & KING CHARLES

Heading  
by G.  
Vertue.

fol. 1  
Doctor  
Done

The 18 of July 1631 Agreed with the Right Wor<sup>ll</sup>. Doctor Monford and Doctor King Excetors of the Will and testement of Doctor Done for on monement of whit and Blak marbell for and in memorell of Doctor Done for the wich I am to have on hundred and twnty ponds and I receved in part thar of in plat the som of fifty sixe pond 8 shillens and 6d. the sevrall paresells and thar waught followeth the prics was 5s 1d the ouns

£ s d  
56 8 6

On Bason and uere	79 ounces $\frac{1}{2}$
There dishes waying	49 ounces $\frac{1}{2}$
A gelte Covred Boll	31 ounces $\frac{3}{4}$
A par of sellver Candellstekes	42 ounces
On Covred Poot or Flagen	19 ounces $\frac{1}{4}$
Soma	222 ounces

Reference to this work has already been made on p. 64.

fol. 2  
Ser Dudley  
Digges.

Agreed with the Right Wor<sup>ll</sup>. Ser Dudley Diges of Chellem in Kent Knight this 25th of August 1631 for to make and sett up 1 monement in a new Chapell now to be Bulte by him and that I have geven order and derickins to the workmen: the Chapell is to be 15 foot within the walles the hight to be 16 foot to the spring of the roufe and the roufe to be on half rond: the monement to be a pillar of blak and whit marbell with an orne on the tope thar of and at the baces on the petestall to set 4 Status of the vertues for the which he is to paye the som of 150£ and the Chapell is to be paved with whit and blak marbell 1 foot squar for the which I am to have 2s 6d the foot.

23 Decmb Receved in pres of this work the som of fifty pond  
the 16 of May receved mor in pres of Ser Dudley Digges  
this 12 of October Receved in full

50 0  
20 0  
80 0  

---

150 0



1631-2. DETACHED PILLAR MONUMENT TO MARY, LADY DIGGES, IN ST. MARY'S CHURCH,  
CHILHAM, CO. KENT. PLATE XXXVII (a).

The monument, which is in a chapel on the north side of the chancel, is very unusual in design, its motive probably originating with Stone's client. The chief feature is the large column of the Ionic order standing on a high pedestal, grouped round it at the angles being seated figures, nearly life-size and also on pedestals, representing the four cardinal virtues; on the top of the capital is an urn, and on the shaft four cartouches with emblazoned arms. The pedestals, base of column, and figures are of alabaster, the shaft of the column of veined black marble, the capital, urn, and cartouches of white, and the panels of black marble. The monument stood originally in a chapel,<sup>1</sup> especially built for it by Sir Dudley Digges, the erection of which Stone apparently superintended, the floor being paved by him with black and white marble squares; the chapel has, however, been rebuilt, and only a small portion of the paving now remains.

Sir Dudley Digges, of Chilham Castle, was born in 1583. He was knighted in 1607, and in 1618 was sent on an embassy to the Czar, and in 1620 to Holland, and in 1636 he succeeded Sir Julius Caesar as Master of the Rolls. He married Mary, daughter of Sir Thomas Kempe, of Ollantigh, in Wye, Kent, by whom he had eleven children, and, dying in child-birth, presumably in 1631, this column was erected to her memory by her husband. Sir Dudley died on March 1, 1638-9.

Mr  
Gardner

This 3 of September 1631 Received of Mr Henry Gardner  
3 Blak marbell grave stones 2 of thime 6 foot  $\frac{1}{2}$  long and 3 foot  
3 inches brod and the other 3 foot and 6 foot I am to saw thim  
and the shelles I am to have for the sawing of thim and 10s a stone  
for Robing of thim and 4 $\mathcal{L}$  a stone for the bracs and incriptions  $\mathcal{L}$  s  
which maks in all the som of 13 10

Mr  
Gardner

This 19 of May 1632 agreed to mak the monement of his  
father and mother 5 foot  $\frac{1}{2}$  hight and 4 brood for the som of 36 $\mathcal{L}$  36 o  
grave stones 65 foot  $\frac{3}{4}$  at  
5s the foot 16 $\mathcal{L}$  8s 9d

The absence of sufficient information in both these cases renders it impossible to identify either the individuality of the persons or the churches in which their monuments were placed.

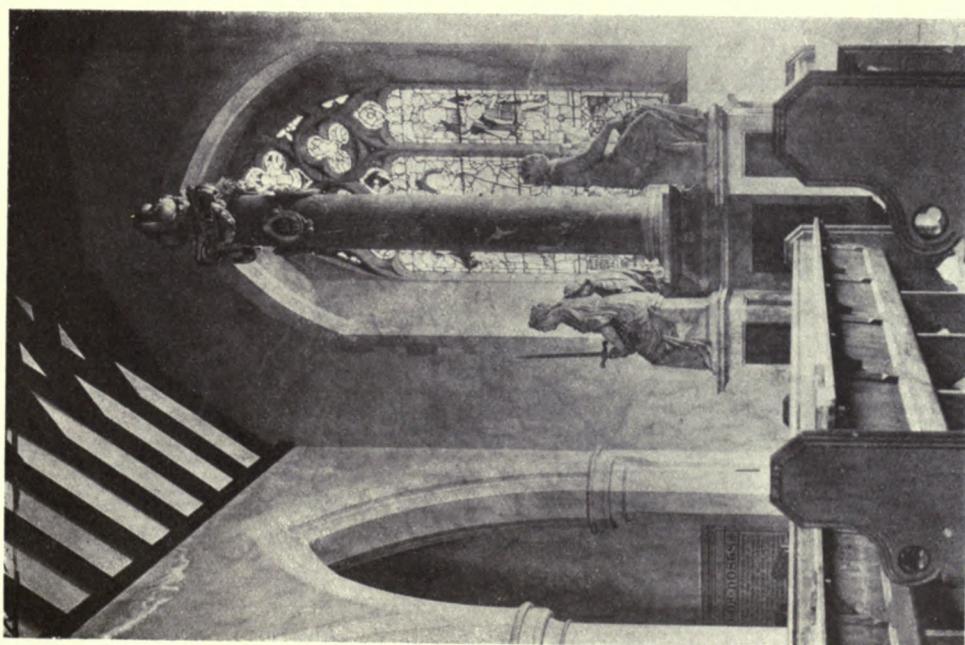
fol. 3

Mr Server

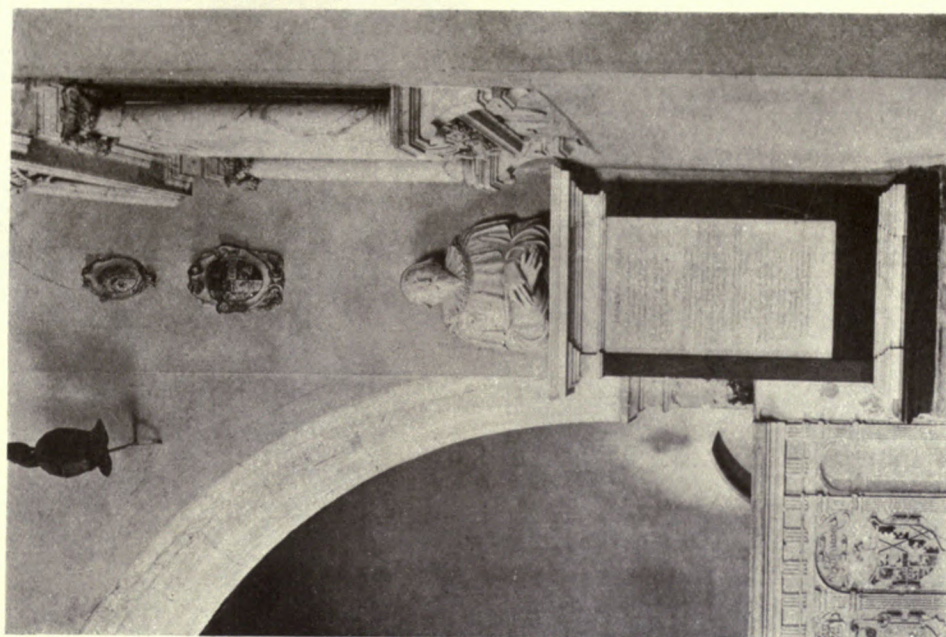
23 of September 1631 Agreed with Mr Jones Serveer of his  
M<sup>ts</sup>. workes for 1 Chemne pecs of whit marbell according to derec-  
tions by him geven to be set up at Somersett Hows in the Quenes  
M<sup>ts</sup>. bed chamber for the which I am to have the som of 40 $\mathcal{L}$  and  
receved of Mr Weeks in pres 10 $\mathcal{L}$  this 14 of October 1631: the  $\mathcal{L}$   
whit marbell provyed by me 40

<sup>1</sup> I am indebted to Mr. Bolton for the following quotation from *MSS. Records of Chilham*, compiled by T. Heron, of Chilham Castle, 1791: 'on the South side of the chancel and East side of the Transept is the Chapel and Burial vault under it built by Sir Dudley Digges which he provided for the future repairs of by his will. It corresponds with the style of the Church, except that the windows are of the Venetian fashion and those of the Church pretty much of the Gothic order. The Church is built of flint and plastered over and the chapel is of brick stuccoed. It is 15 feet square within and 18 feet high to the corner of the ceiling. The ceiling is groined; and rises from the top of quarter columns (which have no capitals) in the angle, whose necks are ornamented with





(a) DETACHED PILLAR MONUMENT TO MARY, LADY DIGGES,  
IN ST. MARY'S CHURCH, CHILHAM, KENT. 1631-32.



(b) MURAL MONUMENT TO SIR HENEAGE FINCH IN ST.  
MARY'S CHURCH, EASTWELL, KENT. 1632.







1631-6. VARIOUS WORKS EXECUTED AT SOMERSET HOUSE FOR QUEEN HENRIETTA MARIA, INCLUDING A CHIMNEY-PIECE, MARBLE PAVING AND STEPS IN THE CHAPEL, AND WORKS TO THE FOUNTAIN.

This is the first mention of work done at Somerset House, and also the only occasion when Stone mentions Inigo Jones by name, calling him 'Mr. Jones Serveer of his M. workes'. It will be seen that the work was carried out from instructions given to him by Inigo Jones, and not from his own design, and this point is worth notice, as it is only with regard to works at the King's palaces that Stone mentions receiving any instructions from the Surveyor or from any one else, which suggests that in his private work he was himself responsible for the design of works executed by him, especially as on two occasions he is careful to point out that he collaborated with some one else. There is another entry relating to this chimney-piece, dated April 9, 1632 (see p. 88), from which it would appear that Jones's first design for it, the estimate for which was £40, was afterwards amplified, its total cost eventually being £80.

Later on Stone mentions the execution of other work at the palace, namely, black and white marble paving in the Queen's Chapel<sup>1</sup> in 1634 and 1635 (pp. 99 and 100), black marble steps also in the chapel in 1635 (p. 103), black marble steps to the fountain in the gardens in the same year (p. 104), and other work to it in 1636 (p. 105). Stoakes also mentions the water-gate and stairs to have been his work, Stone having carved the figure of Nilus and his brother-in-law, Andreas Kearne, the opposite figure. All these works have been destroyed, unless the chimney-piece is now in some other house.

Mr Pagett

This 9th of November 1631 Areed with Mr Pagett of the Spicrey for to paye for ties [tithes] of the 2 parcelles of grond that I hold of Ser Willm Slengsby in long Aker from the day of the date hear of 5s a year and payed him for all areares past be for att this tim and all the carges and entred it in this bok and Mr Gelbert Creuner his hand is thar unto for wettnes

5s year

Mr Jons

This 12 of November 1631 agreed with Mr Jones Chearch warden of St Androw Under Shaft in London in presences of Mr Godfray and som 2 mor of the anchents of thar vestry to mak for thar Charch on font the boll to be of whit marbell 20 Inches deameter and to stand on a pillar of Blak marbell farly wroft and poleshed and set up for the prics of

£ s  
16 0

to be done as son as may be

This note is referred to on p. 78.

Mr Warn

November 1631 Delivred for Mr Warners ues 1 son diall gelt 1 pillar of portland ston with 1 stept of Kentes ston for the pris of 6£ and 1 stept of Kentes paces 5 foot squar at 18d the foot 1£ 10s.

£ s  
soma 7 10

This sundial has not been traced.

leaves. The angles or intersection of the arches rising to the crown of the ceiling, have borders and leaves; and the centre is finished with a rose-like flower and depending acorn. There is a simple and modest neatness in the execution of this chapel.' [Ed.]

<sup>1</sup> The foundation stone of the chapel, which was designed by Inigo Jones, was laid by the Queen on September 24, 1632, and the building completed in 1636.



fol. 2 b

<sup>1</sup> This 9th of Aprell 1632 Agreed with the ofeser of his magesstes works for to mak the pillastors and corness of the chemne pecs of the Queens beed Chamber with a hath paces he have promised £  
40£ and I stand on 50£ 40 0

Receved on this Chimne pecs being in 2 Borgens 40£ apeecs  
I saye Receved in pres 20 0

Rest due in July or August 1633 60 0

October 1632 Agreed with Mr Frances Finch Esquyer for 50£  
agreed for the tombe of Ser Hanegs Finch Mr Recorder of  
London and receved 10£ in pres Rest due to me the tombe bing £  
sett up and finished 40

1632. MURAL MONUMENT TO SIR HENEAGE FINCH IN ST. MARY'S CHURCH, EASTWELL,  
CO. KENT. PLATE XXXVII (b).

This monument, which was not located without difficulty, as the family burial-place is at Ravenstone, co. Bucks., stands in the south chancel aisle. It is a simple one of black and white marbles, and consists of an inscription-tablet flanked by plain pilasters with base and cornice, on the latter standing the half-length effigy of Sir Heneage. He wears a gown and tippet, a broad ruff, and a coif. Higher up on the wall against which the monument stands are two cartouches with coats of arms, so characteristic of Stone's work, blazoned in colours.

Sir Heneage Finch was born in 1589, being the fourth son of Sir Moyle Finch, Bart., and Elizabeth, daughter and heir of Sir Thomas Heneage. He was Recorder of London, and Speaker in the first Parliament of Charles I, 1626-8. He received knighthood in 1623, and died in December 1631, at the age of 50. He married, firstly, Frances, daughter of Sir Edmund Bell, of Beaupre Hall, Norfolk, by whom he had seven sons and four daughters; and, secondly, Elizabeth, daughter of William Craddock, of Staffordshire, by whom he had two daughters. His more celebrated eldest son, Heneage, Lord Keeper and Lord High Chancellor, was created Earl of Nottingham in 1689, and his mother Viscountess Maidstone in 1623.

fol. 4

14 December 1631 Delivred by Mr. Phillpots dericken 1 blak  
marbell grave ston 5 foot 8 inches long and 2 foot 4 inches brood  
with 1 Armes and an incripton cut in it, the prices at 5£ a mat £ s  
and cord at 2s 6d the carege to porters caye at 2s 6d soma is 05 05

This gravestone has not been traced.

October 1631 for Mr. Fleston 1 piller for a diall set up at my  
lord Tresurers at Rowhamton for the prices of 04 10

The Lord Treasurer in 1631 was Richard Weston, Lord Weston. Born in 1577, he served the offices of Ambassador to Bohemia and Brussels, and in 1628 he was appointed Lord Treasurer, an office which he held until his death in March 1634-5. He was created Baron Weston in 1628, and Earl of Portland in 1633.

<sup>1</sup> This is written on the reverse of fol. 2. The Account book seems to have been generally written in the first place only on one side of the paper, but additional entries were made on the reverse of the preceding page. In his transcript Mr. Spiers seems to have endeavoured to arrange these additional entries as far as possible in their chronological order. [Ed.]



# ACCOUNT BOOK OF NICHOLAS STONE

89

He married, firstly, Elizabeth, daughter of William Pinchon, of Writtle, co. Essex; and, secondly, Nancy, daughter of Nicholas Wargrave. His son Jerome, the second earl, sold the house at Roehampton to Sir Thomas Dawes in 1640.<sup>1</sup>

6th December 1631 for Mr Paston 12 Empores heades bronsed  
at 16s the head 8s the head and 8 for bronsing the chest and  
careg to Bishopts gat 5s

	£	s
	09	17

8 of May 1632 sent to Mr paston 4 peces of paynten at 40s the  
pecs and on 8 squar of 3£ the chest and caregs 6s on box with  
6 marbell sallts 1£ 2

	12	8
--	----	---

the remener of the old bill is the som of

	13	16
som	36	1

These entries have been already referred to on p. 68.

This 30 of July 1632 Receved of Mr Winsour in pres of his  
wifes tomb

	4	15
--	---	----

This monument has not been traced.

fol. 5 Dec: 27 1631 Agreed with Antony Goor for to carve in whit  
marbell the 4 corner stons for the Tombe of the Right Hon. Lady  
Contes of Bucingham with such festons scugings and Armes as ar  
described on a bord wharon the sayed tombe is all ridy drane for  
the which he is to have, the work bing so well done as he can do,  
the som of 8£ 10s and is to be performed within 16 weeks in  
witnes whar of we have set our hands

Anthony Goore

Nic: Stone

Testes

Tho: Gilbert, Ar.	Richard White	£	s
		8	10

This note has already been referred to on p. 60.

This 11 of Jeneary 1631 Agreed with Robert Pook for to  
work the masentray of allabaster and glase the pillers allredy  
wrost and Rob squar and glas all the tabells of blak marbell and to  
set it up in York shear acording to the plott dran and sibscribed  
by my lord Falkenbridgs by or be for the last of July 1632 for the  
which he is to have the som of 17£ and if my lord doth deall well  
with me I promis to mak it 18£. by me

Nic. Stone R P

This 3 of December mad an even account and he remenes  
2£ 17s in my debt and I allow him 18£

<sup>1</sup> *History of Surrey.* By Rev. Owen Manning, 1814, vol. iii, p. 289.



1632. MURAL MONUMENT TO THOMAS, VISCOUNT FAUCONBERG, AND BARBARA, VISCOUNTESS FAUCONBERG, IN ST. MICHAEL'S CHURCH, COXWOLD, CO. YORKS.

PLATES XXXVIII (a) and (c).

There are two entries respecting this monument in the Account book, but they both refer to sub-contracts, this one with Robert Pooke, and the other with Mr. Babbe, p. 91, probably for cutting the inscriptions. Stone, however, omitted to mention it in the list of his works in the Note-book, and we have no knowledge, therefore, of what he charged for it. The monument, which stands against the south wall of the chancel, is constructed of alabaster and black marble. It consists of a simple altar-tomb raised upon a stone basement, and supporting a canopy with trabeated entablature carried on two Corinthian columns and an intermediate corbel. The cornice has a straight-sided pediment, and above it is a second pediment curved and broken, and enclosing an achievement of arms. Under the canopy are the effigies of Lord and Lady Fauconberg, both kneeling and facing the east. He wears a gown, fur-lined mantle, ruff, and gauntlets; and his lady a bodice with slashed sleeves tied at elbows, gown, ruff, and long veil.

Thomas, first Viscount Fauconberg, was the only son of Sir Henry Belasyse, Bart., whose monument in York Minster has already been referred to (see p. 42). He was created Baron Fauconberg of Yarm, co. York, in 1627, and Viscount Fauconberg in 1643. He married Barbara, daughter of Sir Henry Cholmondely, Bart., by whom he had two sons and five daughters. She died in 1618 and he in 1652, the monument being erected to their joint memories during his lifetime.

fol. 4 b

Agreed this 27 of Febuary 1631 with Humphry Mayer for the fineshen of Doctor doons pictor for the which he is to hav 8 poond  $\text{£}$   
and I have geven him 2 $\text{£}$  in precs this day and he is to have 6 $\text{£}$  mor 08 0 0

fol 5 b

14 of May 1632 Agreed with Robert Flower for the nech  
[niche] of Doctor done and the under stone and the tabell the  
3 stones for the nech 5 $\text{£}$  and the under ston and tabell 20s together  
coms to 06 0 0

and this 17 of May I have payed him 5 $\text{£}$  in pre of his 2 bargens 05 0 0

These three notes refer to sub-contract work on the monument to Dr. Donne, described on p. 64. The term 'pictor' evidently refers to the effigy.

fol. 6

This 6 of Febuary 1631 Agreed with Robert Flower for to  
Roub pollesh and glas the greet piller for Ser Dudly Diggs and  
the capetall of the petestall and the Stepts for my Lady Bucking-  
hams monement with the 4 Ayns of Bacs of whit marbell and thar  
plents of blak the moldings of blak marbell that incloseth the  
tabelles and the 2 tabells with the stopen of the inscriptings and  
4 peces of baces molding 2 of blak and 2 of whit, the liger [like?]  
for the sam work and the 20 tabells for Ser Dudly Digges all  
which work is to be farly done at or be for Sent Jhon Baptest next  
and to finesh that first that is first called for, and to do it at his  
owne cost and charges and I am ondy to pay him for it so farly  
don the som of twnty pond and to paye it as his work goes forward





(a) EFFIGIES OF LORD AND LADY FAUCONBERG.



(b) MURAL MONUMENT TO SIR FRANCIS AND LADY BARNHAM IN ST. PETER'S CHURCH, BOUGHTON MONCHELSEA, KENT. 1634.



(c) MURAL MONUMENT TO VISCOUNT FAUCONBERG AND BARBARA VISCOUNTESS FAUCONBERG, IN ST. MICHAEL'S CHURCH, COXWOLD, YORKS. 1632.







# ACCOUNT BOOK OF NICHOLAS STONE

91

and the remener which be unpayed whin the work shall be finshed  
and farly clered of in wetnes whar of wee have set our hands the  
day above sayd

£  
20

by me Nic: Stone  
R F  
wittnes Richard White  
Nic: Stone Junior

His desier is to have 6£ att Ester and the Remener whin it  
shal be finshed

Payed unto Robert Flower the 30 of March 1632 acording to  
this agrement 6£ 0 0 and 1s 8d for 1 lood of sand

These notes relate to sub-contract work on the monuments to Lady Digges at  
Chilham and Sir George Villiers at Westminster.

fol. 7

The 17 of March 1631 Agreed with Hary Akers for the armes  
of my lady Buckingham for the som of 4£ 0 0 and payed at this  
19 of May 1632 the som of 3£ 8s

£ s d  
04 00 00

This 19 of May 1632 Agreed with Antony Goor to mak the  
armes of Ser Gorges Vellears Knight with 3 hellmets and 3 crestes  
for 4£ 0. in whit marbell 2 foot  $\frac{1}{2}$  brood and 3 foot hie

04 00 00

18 of Febuarey 1632 Agreed with Mr Spadman mason Brother to Mr Thomas  
Spadman Cook to my lord of Danbeght and by his mens and word that his  
brother shall sarve and deliver unto me by or befor whitsontid 20 tones of Keten  
ston<sup>1</sup> at 14d the foot delivred at any caye be low the bridge whar I shall  
apoynt and in precs he hath receved 2£ 4s and 12s in areas wetnes Mr Spad-  
man Mr Heroun Bricklayer And Garbert Klellen

fol. 6 b

This 30 of November 1632 payed unto Mr Babbe for blaking  
the leters of 2 tabells for Sir Dudly Diggs  
and for paynting and gillden of 2 stone dialls that Thomas  
Richmon mad  
and for Doctor Dones tabell of incription and blaking the wall  
for 1 ston for Ser Edmond Backon  
whiting over of 2 statues  
for Sir Dudly Digges monement  
and for my lord Facldenbridge his monement set up at Cuck-  
old in York-shear

00 03 0  
00 13 4  
00 10 0  
00 07 0  
00 06 0  
05 00 0  
07 00 0

som 13 19 4

This is an account with Mr. Babbe for various works done by him ; his name does  
not appear elsewhere.

<sup>1</sup> Ketton stone, Rutland.



fol. 8

25 of May 1632 payed unto Gabrell Staces in precs of Oxford  
work fifty ponds and at on payement bfor he receved fifty ponds  
and at sevrall tims Due the quarry man had of me Nic: Stone thorty  
on ponds and Mr Waterall 10 $\text{£}$  and to him selfe 21 $\text{£}$  12s the  
which he standeth charged to mak an account for being in all the  
som of 162 $\text{£}$  12s wettnes his hand the daye above wreten 162 12 0

We desagree on this acount 5 $\text{£}$  the which I am to  
aprove how it was payed : all the other is alloued  
by me Gabriall Staces

27 of June 1632 sent unto Gabrell Staces by John Bartholmue  
at the Wheet Sheaf in Friday Street the som of 20 $\text{£}$  20 00 0

July 1632 payed unto Gabrell Stacesey at Oxford for the which  
I have his aquatance the som of 30 $\text{£}$  30 00 0

1632 August the 1 payed for Gabrells ues 10 $\text{£}$  to Mr. Willson  
and 10 $\text{£}$  mor to Mr Hamton in all 20 $\text{£}$  20 00 0

14 August payed Gabrells wyef 1632 01 00 0

6 October 1633 Cosen Gabrell had of me 20 00 0

payed in London December 1633 12 00 0

fol. 7 b

Payed William Hunt and sent Gabrell his aquatances the 27 of  
August 1632 05 00 0

The 6 of September 1632 payed John Thorne for John Bartlo-  
mew and sent Gabrell Staces the aquataincs 15 00 0

September 28 1632 payed at Oxford to my Cosen Gabrell  
Staces in precs of his work 20 00 0

November 1632 Gabrell Staces Receved of Doctor Felles 30 00 0

and 39 00 0

and the 8 of Jeneary 1632 mor to my Cosen Gabrell 03 00 0

The 3 of March 1632 payed to Cosen Gabrell Staces at Corn-  
bury 50 00 0

and the 19 of March 1632 to my Cosen Ane Staces by har  
husbans apoyntment 02 00 0

25 May Cosen An Staces 1633 01 00 0

27 May Thomas Richardson by his apoyntmt 05 00 0

acknoledg by a leter from Cosen Gabrell Staces that he  
receved from my lady Stonhows 30 00 0

and sent him upon that leter 16 whit marbell stones and 10  
blak of 1 foot squar 03 18 0

27 of Jun 1633 payed at Oxford to Cosen Gabrell Staces in  
pres of the gats 45 00 0

22 of Augt mor deliverd to Gabrell Stacs 10 01 0



These items refer to payments made in connexion with work at Oxford and in the neighbourhood already mentioned on p. 71.

The 'Dr. Felles' mentioned above was probably Dr. Samuel Fell, Canon of Christ Church, and father of Dr. John Fell, Dean of Christ Church, and Bishop of Oxford.

fol. 9

Receved a leter dated the 26 of June 1632 from my Brother Peter de Kiser with the sevrall scantlens of stones that he had shepted for me the which I receved acordingly, and the prices with all carges the fraught ondy exped was 448 gillders and this 3 of December 1632 sent to him by Sheeper Garett Mold 176 Rix Dolders at 50 stivers the peces comes to the som of 440 gilders the which I acout in full satesfacion this 3 of Decem: 1632

The 3th of December 1632 sent to Brother Peter de Keser 1 peces of perpetuana cost 2£ 10s and allso 1 barell of pepens cost 1£ 3s

Sent allso at the sam tim on Brother Tomas de Keser 3 par of Boddess cost 1£ 16s: sent in September befor 2 pare of stokens for brother Thomas and 2 par for his wyf 6 pare of yellow stokens for Children cost together 2£ 4s and allso 2 Cony well hates 6s and 1 pare of Boodes 9s 1 terepoton 8s and sent him for a gretuety 1 monmoth capt and on par of selk stokens and sent to Mrs Martens on dosen pare of gloves 17s and on par of Bodes 9s and geven Simon Horne and Hary Ston ech a monmoth capt

Sent to Peter Brother de Keser this 21 of Agust 1634 4 Blokes of Alabaster contayning 76 foot

fol. 8b

26 of Jeneary 1632 payed unto Mr Allworth marchent for my brother Peter de Caser upon his bill of exchanges 49£ 18s 3d in full of 448 gillders 2 stivers

gill.  
448 2

15 of March 1632 payed unto Mr Frances Jesop for the ues of my Brother Peter de Keser upon his bill of exchanges 18£ 0s 5d in full of 200 gelders duch mony

200 0

The 3 of December 1632 sent by Garett Mold as standeth specified on the other sid

440 0

The 4 of May 1634 Paid to Jacob Hendrukson sciper of Amsterdam for frait of a thousand blacke marble paving stones the some of 5£ 10s and 5s for prime money wch comes to the some of

£ s d  
5 15 0

[This last paragraph is in the handwriting of Nicholas Stone, Jun.]

Jeneary 6 1634 payed to Sinow Hannons for brother Thomas de Kiser the som of 3£ starlene and this 17 of Febuary sent in a leter to him his aquatancs

3 0 0



These items refer to the receipt of stone and marble shipped from Amsterdam by Stone's brothers-in-law, Peter and Thomas de Keyser, and to the dispatch of alabaster to them; two items, however, are of a more domestic character. One paragraph has been noted as having been written by Nic. Stone, Jun.; from this time many entries are made in the book by him and his brother John, and these, as well as any which are written by other persons, are indicated hereinafter by the name only, in brackets.

fol. 9 b

This 28 of Jeneary 1632 sold to Docktor Monford on Blak marbell stone of 8 foot  $\frac{1}{2}$  long and 4 foot brood for 12 $\text{£}$ , so it cost me, his wor<sup>th</sup>. is to paye for the bring howm and all workmanshept  $\text{£}$  s d  
for the which I demand 14 $\text{£}$  14 0 0

and for gravng the leters and arems and my man to go don  
and laye it 01 0 0

Som 15 0 0

This Dr. Monford was probably one of Dr. Donne's executors whose name has already been mentioned in connexion with the erection of his monument in St. Paul's Cathedral (p. 63). The locality of the gravestone, and the person for whom it was intended, are not known.\*

The 19th of Jeneary 1633 Receved of Mr Pearcs Screvenor by the apoyntment of the Right Wor<sup>th</sup>. Ser Frances Barnom Knight 40 $\text{£}$  and is in pres of 95 $\text{£}$  for one tomb that I am to mak for him as his owen hand can wettnes on the Back sid of the plat so thar remeneth att the fineshen to be payed 55 $\text{£}$  0 0 95 0 0

Receved mor in pres at Cresmas 1634 20 $\text{£}$  so now remenes at the fineshen 35 $\text{£}$

mor receved sencs 20 $\text{£}$  so thar remeneth to be receved at fineshing 15 $\text{£}$

1634. MURAL MONUMENT TO SIR FRANCIS AND LADY BARNHAM IN ST. PETER'S CHURCH,  
BOUGHTON MONCHELSEA, CO. KENT. PLATE XXXVIII (b).

This is another monument which it was difficult to locate for want of explicit information on Stone's part, and as now seen it is apparently very different in appearance to his original design. Parsons, in 1794, described it thus:<sup>1</sup> 'On the opposite side of the aisle to R. Rudstone's monument is a very heavy monument with two excellent busts, male and female, of white marble, fixed in united oval niches, sculptured out of a fine blue marble, supported by and surrounded with great masses of white marble with bronze veins in it: a curtain and festoon on each side, abounding with foliage and flowers of the same substance: in the middle an alabaster table with the following inscription: "Elizabetha Barnham (prænobilis familiae de Dacre filia) uxor, mater, mulier optima; liberos peperit unico ac dilectissimo marito Francisco Barnhamo militi quindecim, superstites reliquit decem. Vixit insigne et virtutis ac pietatis exemplum annos

<sup>1</sup> *Monuments and Painted Glass, chiefly in the Eastern Part of Kent.* By Philip Parsons. (Canterbury, MDCCXCIV, xx, p. 323.)



fere quinquaginta. Decimo octavo die Septembris Anno 1631 placide ac confidenter in Christo obdormuit." It will be seen at once that this description scarcely applies to the monument now existing, and it appears that a fire occurred in the church in 1832, in which many of the monuments mentioned by Parsons were destroyed, and that to Sir Francis and Lady Barnham partly so; and it is probable that, with the exception perhaps of the two busts, the inscription tablet, and the two cartouches, the existing monument dates from the restoration of the church after the fire. It is placed high up on the south wall of the north aisle, and has apparently been whitened, and the busts therefore have lost their sharpness. Sir Francis wears a doublet, open in front, mantle, and collar, and his wife a tippet, ruff, and veil.

Sir Francis Barnham was the eldest son of Sir Martin Barnham of Hollingbourne, Kent. He was born in 1577, and he and his father were both knighted on the same day—July 23, 1603. He married in 1598 Elizabeth, daughter of Sampson Lennard, and sister of Henry, twelfth Lord Dacre (whose claim to the Barony of Dacre, through their mother Margaret Fiennes, daughter of the ninth Baron, was allowed in 1604), and by her he had fifteen children. She died, in September 1631, aged 50, and the somewhat pathetic inscription states that he 'existed, but did not live', after his wife's death, until September 1646.

fol. 11

A bill of work don at Badgshott loges in July, 1632

For 4 plents of Portland stone being 19 inches deameter and 9 inches thicke 7s a pecs	£	s	d
	01	08	0
4 Rigatt chemne peceses 1£ 18s	07	12	0
On Chemney of Portland ston carved and inlayed with marble for 60 foot of Purbek Robed	05	10	0
	03	0	0
for the Caregs 2 loods	02	10	0
	Som	18	9 9

Payed this 22 May 1633

Bagshot Lodge and Park was then, as at the present time, a royal demesne, and both James I and Charles II used it as an occasional residence for hunting purposes. The chimney-pieces mentioned, even if they now exist, have not been identified.

A Bill of such workes and materialls as have bine provided by me Nicho: Stone sence the 16 of June 1633 unto the 6 of August 1633 for the Right wor<sup>th</sup>. Mr William Paston

For 39 foote $\frac{1}{2}$ of Jambe and head for 2 Ballcony doores being wroft with an Architral in portland stone at 6s the foot comes to the some of	£	s	d
	11	17	0
For 53 foot of kentish stept at 22d the foot comes to the some of	04	17	2
For 356 foot of purbeck mechells paving at 9d the foot comes to	13	07	0
	Som	30	1 2
The charges for carriing this worke to the water side is	01	02	4



fol. 10 b

A bill of worke done by Mr Penson giner [joiner] from the  
16 of June 1633 unto the 6 of August 1633 for the Right wor<sup>ll</sup>.  
Mr William Paston

	℥	s	d
For the two greate Belcony dores with theire frames	12	0	0
For the lesser Belcony dore wth the frame	04	10	0
For the Architraf and cornish	01	15	0
For a kase to packe them in	01	02	0
For carrying them to the water side	00	05	0
Som	19	12	0

Worke done at the same time by Tho. Sebroke for the Right  
wor<sup>ll</sup>. Mr Paston

For 6 pare of stronge side hinges for the Balcony dores at 7s a pare	℥	s	d
	02	02	0
For two hundred of strong round hedded nayles to sett on those hinges	00	04	0
For 3 plate locks wth 3 keyes att 12s a pece besides 6s 8d for the guilding of on key	02	02	8
For 3 long boults wth haspes buttons and scuchons at viii s apece	01	04	0
For 12 bares to the windowes at 6d apece comes to the some of	00	06	0
Frames of the dore cases to the stone worke at 6d apece comes to the some of	00	11	0
For an Iron Pgulaa of thirtene foote long & 3 foot the returnes wth eight pillers & 67 bares and to bottome plates and 2 tope plates eight end plates eight round holow bales eight pedistalles eight nuts: all waing eight hundred twentye and six pounds at five score and 12 pound to the hundred at 5½d the pound	21	06	7
Som	27	16	3

Worke done by Mr Portman at the same time

	℥	s	d
For one landskip of London	07	00	0
For guilding the frame	02	00	0
For a little landskip wth perspective - £2 10s 0d and for guilding the frame of it - 8s	02	18	0
Som	11	18	0

Worke done by Jerimey Killett at the same time

For a grete picture frame 10 foot one inch long 4 foot a 11 inches brood wth 4 gret scrues and a handell to them	℥	s	d
	01	06	0



# ACCOUNT BOOK OF NICHOLAS STONE

97

For an other picture frame 5 foote  $\frac{1}{2}$  long and 3 foot 2 inches  
brood wth scrues 00 10 0

For a great case to karry the frames in 00 07 0

Som 02 03 0

Worke done by Robert Streter at the same time

For thrise priming and stoping 3 great belconyes within and  
without & laing them twice grene in oyle 03 05 0

For twice priming and stoping a great Iron pgulaa and colour-  
ing it twice grene in oyle and guilding the balles 03 05 0

Som 06 10 0

For 262 foot 4 inches of wyre coulored grene at 6d the fote  
comes 06 11 2

*(These Paston accounts are all in the handwriting of Nic. Stone, Jun.<sup>1</sup>)*

These accounts relate chiefly to work done by craftsmen of other trades at Oxnead,  
with regard to which Stone seems to have acted as agent on behalf of William Paston.  
They have already been referred to on page 69.

The mention of Mr. Portman, an unknown English landscape painter, should not  
pass without notice.

fol. 12

The 6 of July 1631 agreed with my lord Clifford for a mou-  
ment according to the pticulars following

The stone 6 foot 8 Inches long of blacke marble 2 foot 8 Inches  
brode wroft with a moulding on all 4 sides and fairely poleshed and  
glased £ 18 0

The incription in white marbell 3 foot long 2 foot brood the  
letters stop'd with blake and fairly poleshed 07 0

The Esqutscu of Armes carved in bost with the coronett and  
fairly polished and glased in white marble 03 0

The under stone of gray marbell 6 foot 8 Inches long 3 foot  
brood fairly polished and glased 10 0

The marbell pavement contayning 2 foot round about the  
monement will take-up 56 stones of 1 foot square fairly poleshed  
at 3s the foot 08 8

The 4 ourens 2 foot in heigh and 15 Inches in deameter of  
white marbell fairly wroft and glased at 5 $\frac{1}{2}$  the ourne comes to the  
some of 20 0

Som totall 66 8

<sup>1</sup> Those entries in the Account book which are in the handwriting of one of the younger Stones  
will be distinguished from those in Stone's own handwriting by placing the name of the writer at  
the end of the entry in Italics and between brackets, as on pp. 98 and 99. [Ed.]



In May 1632 sent to my Lord Clifford 2 white marble morters  
at 1£ a pece comes to

(*Nic. Stone, Jun.*)

02	0
68	8

ALTAR TOMB TO GRISOLD, COUNTESS OF CUMBERLAND, IN ALL SAINTS CHURCH, LON-  
DESBOROUGH, CO. YORKS. PLATE XXXIX (a).

Stone omits to mention the locality of this monument, and also the name of the person to whom it was erected, but his full description of it has fortunately led to its identification as that erected to Lord Clifford's mother, the wife of Francis, fourth Earl of Cumberland. It stood originally on the south side of the chancel, within the altar rails, but at the time of the restoration of the church, some forty years ago, it was removed to a chapel on the north side of the chancel, the lower slab on which the 'ourens' stood and the marble paving surrounding it not being refixed. The urn-shaped ballusters are not very graceful in form, and the design of the monument generally is so different to any work previously carried out by Stone, that it seems probable that Lord Clifford supplied a sketch for it, more especially as the monument erected to his wife in York Minster, some years later, was similar in design.

Grisold, Countess of Cumberland, was the daughter of Thomas Hughes of Uxbridge. She married, firstly, Edward Neville, fifth Baron Abergavenny; and secondly, Francis Clifford, fourth Earl of Cumberland, who had issue by her—George, who died young; Henry, Lord Clifford, afterwards fifth and last Earl of Cumberland, who erected this monument to his mother; Margaret, married to Thomas Wentworth, Earl of Strafford; and Frances, married to Sir Gervase Clifton. She died in 1613, but the monument was not erected until eighteen years later.

I am indebted to the Rev. R. C. Wilton, Rector of Londesborough, for the information given of the Clifford family.

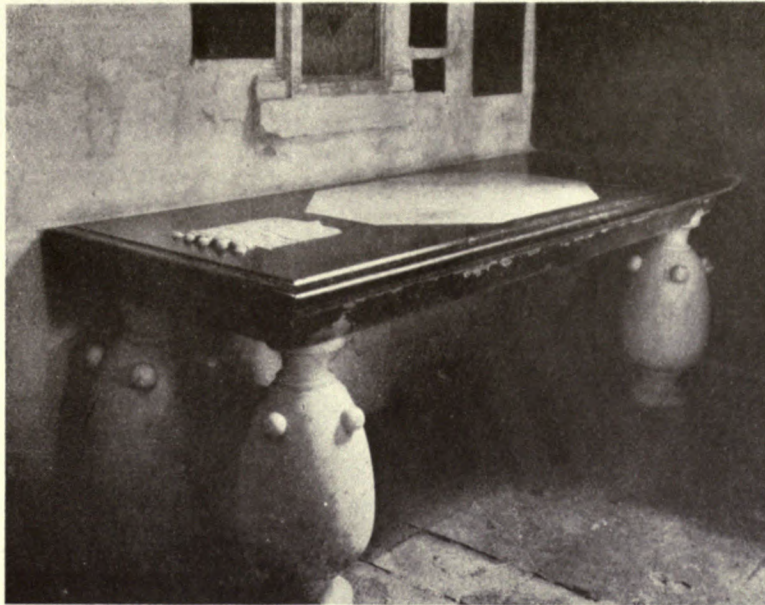
fol. 11 b

A bill of worke and stone deliverd for the right Hon<sup>ll</sup>. William Paston Esquire in October and November 1633 by me Nicho: Stone.

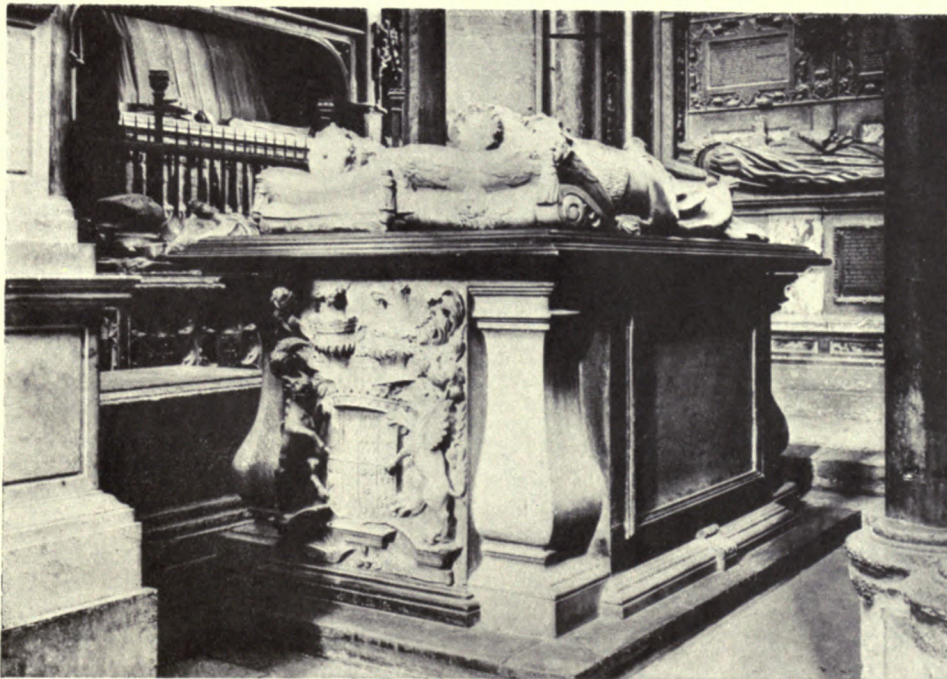
For 60 purbick michels stones contayning 140 fote at 9d the fote	£	s	d
	5	05	0
For 28 fote of kentish pace at 1s 8d the fote	2	07	0
For the statua of flora, wood and workmanship	8	10	0
For two heads Marcus Aurelius and faustine	4	00	0
For the sheild with your Armes carved thareon	2	10	0
For brunsing the two heads at 1£ 5s the pece	2	10	0
For painting the statua & your sheild and priming the Iron pgula and a pote of coulour	2	03	4
Paid for carting of the stepe and michells to the ship being 3 load and $\frac{1}{2}$	0	08	0
For carring the statua and heads to Bishopsgate	0	03	0
For chests straw paper and nayles	0	12	4
Som	28	08	8

This 4 of March 1633 sent unto Mr Paston one peece of paint-





(a) ALTAR-TOMB TO GRISOLD, COUNTESS OF CUMBERLAND, IN ALL SAINTS' CHURCH, LONDESBOROUGH, YORKS. 1631.



(b) ALTAR-TOMB TO LIONEL CRANFIELD, EARL OF MIDDLESEX, AND OF ANNE, HIS SECOND WIFE, IN THE CHAPEL OF ST. BENEDICT, AT WESTMINSTER.







# ACCOUNT BOOK OF NICHOLAS STONE

99

ing of 6 foot square with a frame to it painted blacke and gilded, £ s d  
wch amounts all to the sum of 10 00 0

Also one copper branch waying 166 pound at 2s 6d the pound  
wch comes to the some of 20 15 0

Paid for the frait 00 10 0

For the chest that it was packed up in 00 06 0

21 11 0

(Nic. Stone, Jun.)

Som total 59 19 8

These items have already been referred to on page 69.

fol. 13

For his Mat<sup>s</sup>. ues.

delivred in at Winsor the ii of November 1633, 562 foot of  
Oxford shear stone at 14d the foot comes to the som of £ s d  
32 15 8

it was mesured and segnefied to me by Richard Coxes Con-  
trollers clarke

In February 1633 sent up to Winsor for his Mat<sup>s</sup>. ues 27 foot  
of Kentes stepts being in 9 stones at 1s 8d the foot 02 05 0

all so in February 19th 1633 sent up to Winsor of purbeck  
paving 116 stons contayning 300 foot at 6d the foot comes to the  
som of 07 10 0

42 10 8

fol. 12 b

The Castle of Windsor.

14 February 1634 Received for his Mat<sup>s</sup>. use of Mr Nicholas  
Stone Mr Mason of Purbicke stones 533 feet at 6d the foot £ s d  
13 06 6

2 Aprill 1634 Received more of him for his Mat<sup>s</sup>. use of  
Mr Stone for heddington stones 179 feet at 14d the foot 10 08 10

1. Due to Mr Stone for Ryding charges in an. 1632 for 15  
dayes at 2s pr. diem 1 10 0

2. More to him due for do. 1633 for 25 dayes at 2s. pr. diem 2 10 0

3. More to him due for Anno 1634 for dayes at 2s pr. diem - - -

£ s d

primo May 1635 Some 27 15 2

George Starkey.

9 May 1635 Received from Mr Stone of Hedding-  
ton stones 179 foot

6 Juny. 1635 Rec<sup>d</sup>. more of Mr Stone of Hedding  
stones 225 foot £ s d

In all 404 foot 23 11 4



Recd. more of him of Purbicke paving stones 101 foot 02 10 6  
9 of July 1635

George Starkey.

24th July 1635 Recd. more from Mr Stonne of  
Heddington stonnes 115 foot 07 10 10  
25 Augusti 1635

George Starkey

	£	s	d
Some in all	61	07	10

Nicholas Stone, as already mentioned, was appointed Master Mason at Windsor in 1626, and was in receipt of the official daily pay attached to that post; but apparently, in addition to his official fees, he was also allowed to supply and charge for, not only stone and marble for the works there, but also worked masonry and statuary.

The above notes are certificates of the delivery of Purbeck, Headington, and other stone, written and signed by George Starkey, presumably a clerk in the Office of Works.

fol. 14

Delivered in at Denmark house the 24 of Aprill 1634 for har  
Mal<sup>s</sup>. use 1000 of blake marble paving stones of thesse scantlings  
and prisses ffollowing

	£	s	d
240 of 15 inches squar at 6£ 10s the hundred	15	12	0
160 of 13 inches squar at 6£ 0s the hundred	09	12	0
200 of 12 inches squar at 5£ 10s the hundred	11	00	0
400 of 10 inches square at 4£ 10s the hundred	18	00	0
( <i>Nic. Stone, Jun.</i> )	Som	54	04 0

The work executed by Stone at Denmark or Somerset House, has already been referred to on page 87.

This 20th of October 1634 Agreed with Mr Windam for to  
glas on blak marbell ston of 5 foot brood and 9 foot long and to  
carve 2 scuchings of Armes with 2 coots on ech of thim and all  
so on Armes with hellmet and crest and mantell and all out of the  
sam ston and to laye thim in thar colors and grave an inscription  
and gild it for the prics of 16£ and on Armes of portland ston of  
3 foot brood and 5 foot in hight and to color thim for 2£ 5s

payed March 1636

This monumental slab, etc., for Mr. Windham has not been traced. In July 1637, Stone delivered an account to a Mr. Francis Windham, for another black marble slab [see p. 114], of the same width but six inches longer, and inlaid with brass. The client may have been the same in both cases.

fol. 15

This 17th of Aprill 1635 Agreed with Robert Flower for the  
rubbing of the white Marble stones for the paving of the Quenes



Mats. chappel at Somt. housse the stones to be rubbed out of winding with sand and faire and smoothly raggeted he finding sand and all other things belonging to the rubbing of them, he is to receive them by tale out of the store housse and to deliver them againe rubbed faire whole and unbroken with out negled edges or broken corners and safely to be sett up in a roome appointed for that purpose before the chappell doore at the stare foot of the Queens kiching and for every stone so rubbd and as many as shall be usfull to be crosse cutt from corner to corner for that service or otherwise sawne he is to doe. The stones being some of 14 Inches square and some of a foot and for every stone of either of thosse biggnesses he is to have iiid or three pence a peece and for every stone that he doth receive by tale and not returne them againe he is to pay for them according to thare value

iiid a peece

And for all such blake marble pavings as he shall fine sand and rigatt [thay being already neatly rubbed] and crosse cutt or saw as aforesaid as many as to that worke will be usefull safely and whole according to the number he hath received delivered into the chappell or rome above mencioned he is to have one penny the foot and also to pay according to the worth for all such as shall be lost or not deliverd. this work to be performed by the last day of May next ensuing the date hereof and as a sumsit to this bargaine he hath receivd twenty shillings and hathe hereunto sett his marke the twenty shillings being in part of payment

id a peece

In wittnese whareof

wee have sett our

The marke—R F—of Robert Flower.

hands

Nic: Stone,

Richard White,

(*Nic. Stone, Jun.*)

fol. 16

No: 1634 Delivred in at Hatton Hows for the ues of the Right Hon<sup>bl</sup>. the lady Elizabeth Hatton on pare of stone stares the pertiklers ar as followeth

32 stepts of 5 foot long apecs which did contayn in squar mesur from the quarry 4 foot at 1s 6d the foot

£ s d  
09 12 0

The did com from the quarry in 16 stons and did contayn 8 foot a stone and did cost the carrying 2s 6d the cout

02 00 0

The lower hath paces was 16 foot at

01 04 0

For the 2 medell hath paces 16 foot

01 04 0

and in the uper hath paces 16 foot

01 04 0



for saing [sawing?] of thes 3 hath paces	01	02	0
all this ston doth contayn 11 tonn and the cranege at the Tower at 8d the tone and lightrengs unto Scotland yard at 8d the tonn and the caregs from Scotland to long Aker at 16s [18s?] the tone and from long Aker to Hatton Hows at 18s the tonn	02	07	8
	18	13	8
The 32 stepts working and seting evry stept 5 foot long wroft with a bothell mold at 14d the foot comes to 5s. 10d the stept	09	06	8
The lower hath paces working and seting at 16s and the 2 medell at 16s and the uper at 16s come to	02	08	0
	30	08	4
Receved	20	00	0
Rest	10	08	4

We have seen [p. 70] that in 1625 Stone executed and fixed three chimney-pieces in this house for the Duchess of Richmond, when she was in temporary occupation of it; the staircase here referred to as having been erected for the Lady Elizabeth Hatton, was destroyed when the house was taken down in 1660. Lady Elizabeth Hatton was the daughter of Thomas, first Earl of Exeter. She married first, William Newport, nephew of the great Sir Christopher Hatton, who took the name of Hatton on succeeding to his uncle's property; and second, Sir Edward Coke, Lord Chief Justice, who had died in September previous to the date of this note.

fol. 15 b      Sheeped the 2 of Aprell 1635 and sent don to Norfolk for the  
Right Wor<sup>th</sup>. William Paston Esquyer thes sevrall parcells of goods  
and work as followeth

	£		
On Tombe for Sir Edmond Paston	100	0	0
On statua of Jupiter of portland stone bigger thin the life with a petestall of portland ston and on stept of Kentes paces under it for the prices of	028	0	0
On Cerbros [Cerberus] of portland stone with a petestall all so of portland stone	013	0	0
On sheld of Armes with seporters helmet and crest of port- land stone	010	0	0
On other sheld in a compartment of portland stone farly carved	003	0	0
18 Buchells of tares at 3s the Bushell	002	14	0
4 Barells to put it in 1s 8d the pecs	000	6	8
for warfeags and sheeteing	000	2	6
for 169½ foot of wyer work at 6d the foot comes to the som of	004	4	9
for a matt and cord and cariing to the wagen	000	1	6



# ACCOUNT BOOK OF NICHOLAS STONE

103

on graye marbell mortar	000	5	0
on caces of normonday glas	002	12	0
	164	6	5

October 1635

for-mor bill				being abated			
payed Mr Pearse	6	10	0	Rest	104	14	5
and for painting Anteport	3	10	0				
upholster Anteport	1	5	5				
on cas of Norwoud glacs	2	5	0				
for wyer work	3	10	0				
for turtells doves	1	17	6				
	18	17	11				
Recved	20	00	0				
Rest	1	02	0				

The first of these accounts is one between Mr. William Paston and Stone for statuary, etc., the details of which have already been referred to on page 69; there is nothing to show for what reason an abatement £62 12s. was made in the account.

The second account is apparently one between Stone and a Mr. Pearse. It may not have any connexion with Mr. Paston's work, though it is crowded in at the bottom of the page on which Mr. Paston's account is written.

fol. 17

This 4th of September 1635 Agreed with Mathew Bensted for Rubbing squaring and setting of all the blake marble stepts that are to be used in the upper end of her Mat<sup>ts</sup>. Chappell at Somert<sup>t</sup>. housse for the wch he is to have 1s 6d the foot to be mesured one the top of the bottell or the fore edge after it is sett, and wheras the stepts, some of them should bare fivetene Inches brood one the upper side and the stone will bare but 13 or thare about he is to make up the other with peecees of marble at the same rate aforesaid onely something to be allowed towards the sawing of thosse peece, and I have paid him 40s imprest; and the rest he is to have as the worke goes one; and so much of the stept as shall be wanting shall be supplied by me

In wittnesse whereof he  
hath hereunto sett his marke

wittnesse M

Nic: Stone, Junior

(Nic Stone Jun.)

This 16 of December 1635 agreed with Mathy Bensted for to



mak that is to say to work roob and set 12 peceses of blak  
marbell stept to fit the plases that want in the new fontayn in the  
gardeyn out of such of the fresh ston remening in Som<sup>t</sup>. yard and £ s  
wan it is netly set and fineshed he is to have the som of 07 10

The works executed by Stone at Somerset House have already been referred to  
on page 87.

fol. 16 b

In August 1635 Even reckning with M<sup>es</sup>. Van de Sten and  
I have geven har a bill to paye har upon har demand, and the  
money at thatt time wee agreed upon that I was to paye for my  
self and had past my word for was just on hundred and 5 pond  
but shee was to alou me a partenershept of all the blak marbells £  
thatt she sarved in att York Hous 105 0 0

The 6 of October 1635 M<sup>es</sup>. Van de Sten had of my wyf in  
part of the som above sayed 40 0 0

The 13 of Febuary 1635 M<sup>es</sup>. Van de Sten had from me at my  
hows acording to har demand 10 0 0

The 17th of March 1635 M<sup>es</sup>. Van de Stene had payed har  
from me the som of 10 0 0

Richard Whitt payed it

This 30 of June 1636 payed unto M. Van de Stene according  
to har noot the som of 10 0 0

and in August 1636 payed B my sonne Nich: Ston unto  
M<sup>es</sup>. Van de Stoene the some of 10 0 0

The 29 of July 1637 payed in full of all Recknings unto M<sup>es</sup>. Van  
de Stene 25£ and shee gave me a generall descarges from the  
begenen of the warell? unto that present day weetnes her hand 25 0 0

Som 105 0 0

Mme Van de Stene was probably a London agent for the supply of black marble shipped  
from Holland. York House, which is incidentally mentioned, stood on the site of the  
present Villiers, Duke, and Buckingham Streets, and was at this time in the occupation  
of George Villiers, second Duke of Buckingham.

Stone mentions in his short diary, 1640-42, given on p. 81, that in July, 1641, he sued  
the administrator of Mme Van de Stene's estate, for the sum of £200 which she owed him.

fol. 18

This 29 of Aprell 1636 Agreed with Sir Robert Pey to mak  
2 chemney peceses the on for his greet chamber of 6 foot wyed  
within and another for a with drawing camber of 5 foot wyed within  
to be both of marbell but he hath left the forme to my decresion  
and all so the prices he referes himself unto me



## ACCOUNT BOOK OF NICHOLAS STONE

105

this 18 of Febuary 1636 Receved of Sir Robert Pey in pres £  
of the 2 chemneys above sayed the som of 10 0 0

25 February mor 10 0 0

These chimney-pieces have not been traced. Stone's client, who placed so much confidence in him, was probably Sir Robert Pye, Treasurer Remembrancer of the Exchequer, who was knighted in July 1621, and if this assumption is correct he would probably be living at the time within the precincts of the Palace of Westminster.

This 3 of May 1636 Agreed with my Lady Ceser for a mone-  
ment for Sir Jules Sesar master of the Rolles the prices 110£ to  
be fineshed by the last of October next 50£ payed in hand and  
60 when it is fineshed it is to be sett up in St Elens; London

This monument has already been referred to on p. 74.

This 27 of May 1636 Agreed with Sir Abram Dawes for to  
mak on marble chemny peces and to sett it up at Putney in his  
new Greet chamber with as much hast as may be for the which he  
is contented whin it is fineshed to paye for, but not to exceed 30£  
payed but 25£ in full

Sir Abraham Dawes was with Sir John Wolstenholme one of the Farmers of the Customs, and became one of the richest commoners of his time. He built a house at Putney, or Roehampton,<sup>1</sup> which was taken down c. 1788; he also, in 1629, erected twelve almshouses, for twelve men or women, and endowed it with £40 per annum, charged on his Roehampton estate.

fol. 19

This 28 of May 1636 Agreed with Gabrell Staces for the  
working and seting of the 8 corners of Blak marbell for the sestren  
at Somersett Hous for the fountayn in the garden thar the which  
he is to work netly and Robe and set and pin and yout [?grout]  
the Joynts and mak it to agreey with the work of Hubert le sur  
and he is to have 5£ a corner that is for 8 stones 40£ and I have £  
payed him at this tim 10£ in pres wetnes his hand 10 0 0

Gabriell Stace

This 6th of August 1636 Received more impresse of the £  
bargaine above said by me 10 0 0

Gabriell Stace

This 2 of September 1636 Paid more unto Gabriell Stacy in  
presse of the bargaine above said the some of 5 0 0

I say received by me

Gabriell Stace

(John Stone.<sup>2</sup>)

23 Jeneary 1636 paye mor in pres 5 0 0

<sup>1</sup> O. Manning, *History of Surrey*, 1804-14, vol. iii, p. 290.

<sup>2</sup> These two entries are in the handwriting of John Stone. See note page 97. [Ed.]



The works executed by Stone at Somerset House have already been referred to on p. 87. The position of this fountain of Le Soeur's is shown on Hollar's view of Central London to be in the centre of the westernmost garden.

fol. 20 March and Aprell 1636 Sent don to Winsor for his Ma<sup>ty</sup>.  
sarves thar of work and ston as followeth

for 3 Cartoses that bare up the ballcony being of portland ston  
and being 3 foot Deipt and 2 foot  $\frac{1}{2}$  in to the wall and proiect  
3 foot out of the wall being farly wroft and carved with the leters  
of the Kings and queens names with crownes over thim at 6 $\text{£}$   
the pecs

£  
18 0 0

for 2 stones of Purbeck marbell of 13 foot long and 3 foot  
brood farly molded and wroft to lay over the Cartoses for the  
Botom of the Ballcony for 10 $\text{£}$  the ston

20 0 0

for on fare Chemney peces in the Kings presences of portland  
stone farly wroft and molded for the prices

13 0 0

for 2 portland ston Roles at 20s the pecs

02 0 0

for 7 whit marbell stones of on foot squar and 7 blak marbell  
stons of the lik brdynes [broadness?] for on hath paces in the  
Kings beedchamber at 4s 6d the foot being farly polished and  
glased

03 3 6

for on hath paces in the Kings presences of 9 foot long and  
4 foot brood contayn 36 foot at 14d the foot

02 1 8

for on other hath paces in the Kings prevy chamber of the  
sam length and brdynes

02 1 8

for on other hath paces in the Ballcony Chamber contayning  
22 foot  $\frac{1}{2}$

01 6 3

Som 61 12 5

This should be 61 13 1

but it is corrected on the following page.

fol. 20 b For 4 peices of Portland stone wrought with a moulding and  
serveth for the bottome of the neches in the new gate at the upper  
end of Tarris walke at 20s the peice

04 0 0

For one carved peice that stands over the gate of Diana or  
chast love taking her repose having bereaved Cupid of his bow and  
arrow and turned him to flight

10 0 0

14 0 0

61 13 1

75 13 1

(Nic. Stone, Jun.)



fol. 21

Aprill and May 1636 deliverd in at Windsor of Hedington			
stone 251 foot at 14d the foot comes to	14	13	10
In June 1636 deliverd in 295 foot at 14d the foot comes	17	04	2
The 24 of June 1636 deliverd in 201 foot $\frac{1}{2}$ at 14d the foot	11	14	6
The 8 of August 1636 deliverd in 238 foot at 14 the foot	13	17	4
Rigatt stone deliverd into the store 38 foote at 10d the foot	01	11	8
	59	01	6
	75	13	1

(Nic. Stone, Jun.)

Som 134 14 7<sup>1</sup>

More sent after this bill deliverd in of purbecke stones according to Mr Starkeyes letter 7 stones of 15 inches square rubbd and squared

in all 135 14 7

(Nic. Stone, Jun.)

Received in pres 50 0 0  
4 of February 1636

Recved mor 20 0 0

Rest 65 14 7

Amongst the Ashmolean MSS. at Oxford are some estimates made by Stone at this period for works proposed to be executed at Windsor, including his original estimate for the balcony—or pergula as it is there called—above mentioned. These estimates are quoted in Tighe and Davis's *Annals of Windsor*,<sup>2</sup> and are as follow:

MSS. 1125, f. 71 b-72.

'An estimate of the charge for the new building of the wall and a Gate therein, and a banquetting house at the est end of the Terras walk of his Mat<sup>s</sup>. Castle at Windsor, it being to be built p<sup>t</sup> with Ragg and p<sup>t</sup> with Oxfordshire Stone in forme according to a designe drawne by Nich: Stone his Mat<sup>s</sup> Master Mason, finding all materials and workmanship, with the allowance of the old materials for the sum of 250<sup>l</sup>.'

'Also the charge of the Repair and new setting of the Sesterne in the Fountaine Court with an addic<sup>o</sup>n of new steps and a pedestall in the middle of the Sesterne of Portland stone 3 foote square, and another on the top of yt in 8 cants 2 foote  $\frac{1}{2}$  diamet. to be in height to topp of the second pedestall from the bottom of the sesterne 7 foote, whereon shall be placed the Statues of Hercules worrying of Antaeus as if by squeezing of him, the water comes out of his mouth, the Statues to be made of Portland stone of 8 foote in hight, accord<sup>s</sup> to a design made and drawn by Nich: Stone, his Mat. Master mason, to be p<sup>r</sup>formed for the sume of 50<sup>l</sup>.'

This 16 of July, 1635.'

Apparently from a warrant signed 'Holland', addressed to Sir Robert Burnet, Surveyor of H.M. Honour and Castle of Windsor, and dated December 9, 1635, the above works were countermanded, though the old banquetting house and fountain were already taken down. The materials were ordered to be preserved for future use.

<sup>1</sup> At the top of fol. 21 a draft of this account in Stone's handwriting is crossed out, as being incorrect. The corrected account given above is written by Nicholas Stone, junr. [ED.]

<sup>2</sup> *Annals of Windsor*. By Robert R. Tighe and J. E. Davis. 2 vols. 1858, vol. ii, pp. 120-1.



MSS. 1125, fol. 72.

'An estimate of the charge of the pergula to be made out of the chamber w<sup>ch</sup> usually is named where Kg. Hen. 6 was borne; which will be in length from out to out 13 foote or nere thereabout, and to come forth from the wall 3 foote all the way, to be borne upon 3 Cartosses of Portland Stone to picture out of the wall 2 foote  $\frac{1}{2}$  w<sup>th</sup> each of them being beautifully wrought and well and workmanlike fastened in the wall will be worth a peece 7£.

'Two faire Stones to cover thes length of 13 foote (to avoid the charge of leade and iron) the stones to be fairely wrought on all sides and to come 3 foote from the wall, 20£.

'The Iron rayle and leaning 3 foote high, w<sup>th</sup> wreathed pillars and square Barrs answerable to the designe, will coste 24£.

'The continuing down of the window w<sup>th</sup> new stone, cutting out of the old wall will cost 5£.

'The Balcony dores to be firmly made of well seasoned wainscot w<sup>th</sup> casem. and shutters for the defence of the weather will cost 12£.

'The Iron worke for Hinges, bolts, lock w<sup>th</sup> 2 gilt Keyes, Laches and Keeches, rivitts, saddle Barrs and other Iron worke will cost 5£. £87. 0.

'But in place of the Iron pergula, if it be done w<sup>th</sup> Portland stone, the rayle and ballisters, will be 5£ cheaper.'

The estimates for the proposed new banqueting house and fountain are of value as showing that in both cases Stone made the actual designs for the structures, independent of any extraneous help.

fol. 22

A bargaine made with Robert Pooke this 10th of August 1636

Imprimis for rubbing out of course sand, fine sand, and Raggett, white marble stones one foote square or neare thereabout for the pavement of a rome at Oatlands for the Queenes Ma. he is to have for every foote

d  
3

And for stones of blacke marble they being alreadye rubb'd he is to fine sand, and Raggett and for every foote well and neatly rubb'd he is to have a penny

1

For squaring and laying of the aforesaid stones in the roome aforesaid he is to have for every foote [being very neate and workemanlike done] he is to have 4 pence

4

The which he is to performe by the 13th day of September next insuing, and he hath received impresse of this his bargaine the some of Fortye shillings in part of payement

£2

To the which he hath sett his marke

Witnesse by me

Robert Pooke's ·RP· marke

John Stone

(John Stone.)

October 1636 apoynted by Mr Serveower to glas all thos stones above writing being the Kings and queens Command my demand is 2d a foot mesured whin the ar layed







This 29 of October 1636 Receved in pres of the monement for Sir Richard Wyen 15<sup>£</sup> being the first and all I have received towards it

This monument was probably erected by Sir Richard Wynn, the Queen's Treasurer (who was knighted in June 1616, and was one of the retinue attached to Charles, Prince of Wales, on his visit to Spain in 1623, to woo the Infanta Marguerite<sup>1</sup>), to his father Sir John Wynn, first baronet, who died 1626. There is no information as to its locality, nor as to its nature or cost, but it seems to have been one of Stone's bad debts.

fol. 23 b

1635 Agreed with Sir John Buren for on Chemney peces of blak marbell for the prices of 45 <sup>£</sup> in Jeneary 1635 and the 27 of March 1637 Receved in pres being the first mony I received and thin by leter was bespoken	£	s	d
	30	0	0
on hath paces of whitt marbell stons and blak and promised satesfacion for thim and the Rest as sone as I cold send the work awaye	45	0	0
July 1638 Sheped and sent awaye for Sir John Beron the aboves eade chemney peces and 16 whit and Blak marbell stons farly glased at 4s [3s] the peces for the hath paces comes to	02	08	0
all so on tabell of Tuch with a marbll foot unto it all farly poleshed and glased agreed for the prics	14	00	0
on marbell mortar of whitt farly glased	00	14	0
all so 3 chest to pak up the sayed work with hoopts stray and nayells and labor	01	00	0
Carege to the water sid 2 loods 8s and for warfed and crayned into the shept 3s	00	11	0
for fraght from London to Hull	01	10	0
Som	65	3	0
Recev	30	0	0
Rest	35	3	0
more Receved of Briget Hendrek	10	0	0
Rest	25	3	0

This chimney-piece and table were probably made for Sir John Byron [or Beeron], of Newstead Abbey, Notts, the valiant officer and faithful adherent of Charles I, by whom he was created Lord Byron in 1643. He died in 1652, and was succeeded by his brother Richard.

The destination of the chimney-piece has not been traced, but it may be assumed to have been not far from Hull.

<sup>1</sup> P. F. W. Ryan, *Stuart Life and Manners*, 1912, p. 49.



fol. 24

10th September 1636 Sent done to Hantt Court for his Ma.<sup>ty</sup> serves 33 foot of Blak marbell of 7 Inches brood Roubed for the making of the Hazard in the new Tenes Cort for the which I am to have 4s the foot for stone and workmanshept

£ s d  
06 12 0

16 September 1636 Sent don to Ham.<sup>ty</sup> Court for the queens ma.<sup>ty</sup> privy chamber thar 16 glased whit and Blak marbell stones for the hath paces at 2s the stone coms

01 12 0

payed for the water carege of thim the ston being the Kings ma.<sup>ty</sup> ondy work mine.

00 05 0

These two unimportant works are the only ones mentioned by Stone as having been executed by him at Hampton Court.

28 August 1636 payed to Tome Paman for sawing of on pices of whit marbell for St. Francesco at my lord of Arendels

00 10 0

This was Thomas Howard, second Earl of Arundel and Surrey, the accomplished virtuoso; born 1586, died 1646. His town house stood between the Strand and the River, the site being now occupied by Howard, Arundel, Surrey, and Norfolk Streets.

29 September 1636 Sent done to Otlands by the apoyntment of Mr Servear 2 peces of Blak marbell molded stept for the new paved rome at 6s 8d the foot it bing both 7 foot and on other stepte of 4 foot 9 Inches long and 10 Inches brood at 6s 8d the foot comes to the som of

£  
3 18 0

16 of June 1637 Agreed with Mr Serveer and Mr Comtroler for to fit and squar Rube and sett at Otlands on blak marbell molding about a fountayn to be mad thar of the sam marbell that was taken up in the privy garden at grenwedg and to furnesh as much as shall be wanting with my own ston and be at all charges for the which I have agreed to do in on moneth for

12 00 0

This work done at Oatlands has already been referred to on p. 109.

fol. 24 b

This 27 of May 1637 Agreed with the Right Honabule the Earell of Medell-sex for on calleton [skeleton] of whit marbell that was mad for the tombe of my lord Harinton that my lord of medellsex is to have it netly poleshed and glased and on pestestall of whit marbell of 2 foot in hight for the which he is to paye 45£ and hath payed 5£ in hand and is to paye 40 when it is poleshed and hath promesed upon his Honer to declioned it bak agen if I should have ocasion to use it for my lord Harintons tombe.

This skeleton has already been referred to (p. 48) as having been originally carved to form portion of the tomb proposed to have been erected to John, first Lord Harington, by his daughter the Countess of Bedford, but it was apparently abandoned; and it was purchased under the somewhat unusual conditions above mentioned.

It does not appear from Stone's note to what use the earl proposed to put the



skeleton when mounted on its white marble base, as it could scarcely have been intended to be a monument by itself, and it would form a gruesome object in a gallery. It is an interesting fact, however, that a year later—in May 1638—he obtained an estimate and design for a monument for himself, the actual document having been recently discovered by Mr. Randall Davies (to whom I am indebted for the information) amongst the MSS. in the library at Knole. The estimate, which is in the handwriting of Nicholas Stone, Junr., is endorsed by Cranfield, ‘Mr. Stone about my toombe, rec. Maye 1638,’ and is as follows :

‘The tombe to be sixe foote and halfe in length fowre foote in breadth in manner and forme like unto a plott thereof drawne :

‘The price three hundered pounds and the fowre and Twenty peeces of marble ; All charges to be Boren by me, as supplie of Marble ; woorkmanshippe, only the carrage to the place to be performed at the charge of your Lordshippe.

‘The payments as followeth One hundred pounds to beginne and the said fowre and Twenty peices of marble which are now Liinge in yo. honours courte at St. Barthelmus, ffifty pounds more in December next and ffifty pounds more in Marche ffollowinge and one hundred pounds more beinge in full of the said 300 pounds within one weeke after the tombe be sett up and fully finnishd.’

There is so little description given here of the monument, even the materials not being mentioned, that it must be assumed that full particulars were written on the drawing. It may be noted that there is no mention of the skeleton being embodied in the monument.

The actual monument of Lionel Cranfield, Earl of Middlesex, Plate xxxxi (*b*), stands in the centre of the chapel of St. Benedict, at Westminster, where it was erected by his widow at some time-subsequent to his death in 1645. Two interesting questions arise with regard to it : firstly, whether this monument was executed from the design made by Stone in 1638 ; and, secondly, whether, if so, it was actually executed by him at the time, or by some other sculptor after the earl’s death.

With regard to the first point ; the monument resembles in so many respects the monument to Sir George Villiers, erected by Stone in the chapel of St. Nicholas, close by, in 1632, that this is presumptive evidence in favour of the design being by him. The only information given in the estimate, apart from the drawing which accompanied it, and which unfortunately has not been found, is its dimension—six and a half feet long by four feet broad. The outline of the tomb is so irregular that it is difficult to decide where to take the measurement, but at one point it measures 6 ft. 5 in. by 4 ft., which is sufficient to indicate that the proportions are the same.

As regards the second point ; it seems evident that the work was intended to have been commenced at once, and the monument erected as soon as completed, and the fact that the earl was to be responsible for the carriage suggests that the intention was to set it up at Knole, his country seat. It is possible that the work was executed, but that for some reason the fixing was postponed, and that eventually, after his death, the monument was erected by his widow at Westminster. If this supposition is correct, the fact that both Cranfield and his wife was still alive may have been a reason—as a matter of delicacy—for Stone’s refraining from mentioning that their monument was already made. If, on the other hand, the monument was not commenced until after Cranfield’s death in 1645, it is probable that it was not the actual work of Stone, even though the design may have been his, as the record on the inscription of the death of the youngest child, Susanna, on June 24, 1647, suggests that it was erected subsequent to that date, and Stone himself died in August of that year.



The monument is a large altar-tomb, constructed of white marble and touch. On the slab lie the effigies of the earl and the Countess Anne, his second wife. He wears a gown, fur-lined mantle with ermine tippet, ruff, cuffs, and coronet; his feet are covered by the mantle, and his hands rest on the body. The countess wears a bodice, gown, fur-lined mantle covering her feet, and ermine tippet, ruff, coronet, and veil; one hand rests on the body and the other holds a book. The design of the cushion on which the countess's head rests is remarkably similar to the cushion in a similar position in the Villiers tomb. The form of the tomb itself also resembles that of the Villiers tomb, the shaped corner-stones, however, being much simpler; but in both cases the elaborate achievements of arms at the head and foot are executed in a masterly manner.

Lionel Cranfield was born in 1575; he was apprenticed to Richard Shephard, Merchant Adventurer, of St. Bartholomew's Lane, whose daughter, Elizabeth, he married. He afterwards became a successful merchant adventurer himself, and being a handsome and engaging man, he attracted the attention and came under the patronage, firstly, of the Earl of Northampton, and, after his death, of the Earl of Buckingham. In 1605 he was appointed Receiver of Customs for the counties of Dorset and Somerset, in 1613 he was knighted, in 1616 made a Master of Requests, and in 1619 Chief Commissioner of the Navy. In this year his wife Elizabeth died, and in 1621 he married as his second wife, Anne, daughter of James Brett of Hoby, cousin of his patron the Earl of Buckingham. He was appointed Lord High Treasurer and created Baron Cranfield in 1621, and in the following year was created Earl of Middlesex. In 1624 he was impeached and condemned for bribery, losing his appointments and being confined in the Tower until 1625. Although he retained the good opinion of Charles I, he was not restored to his seat in the House of Lords until 1640. He died in 1645, and was succeeded by his eldest son, James, who died without an heir in 1651, when the title passed to his brother Lionel, the third and last earl.

fol. 25

This 27 of May 1637 Payd unto Gabriell Stacey the some of twenty poundes being imprest of his worke at Grenwich wch he hath done in squaring and laying of the Purbeke paving of the Tarris walke and Rubbing of some marble pavings for the same worke in the great square rome thare

	£	s	d
	20	00	0

*(Nic. Stone, Jun.)*

Gabriell Stace

This 24 of June 1637 mor in prese of the sam work the som of

5	10	0
---	----	---

Gabriell Stace

this 21 of July 1637 mor in pres of this work above sayed payed to Gabrell Stace

5	00	0
---	----	---

Gabriell Stace

This 5th of August 1637 Payd unto Gabriell Stacy the some of twenty pounds 10s being more inprest of the worke above said and thirty pounds 10s before at severall payments wch. makes together fifty one pounds wch. he doth acknowledge he hath received wittnesed his hand

20	10	0
----	----	---

*(Nic. Stone, Jun.)*

Gabriell Stace

VII.

Q



	27 of August payed to michell Pue on gabrells acout	0	10	0
	Gabriell Stace			
	4 November 1637 payed mor in pres of this work to Gabrell Staces	5	00	0
	Gabriell Stace			
	Novemb <sup>r</sup> 11th. 1637 payd more in presse of this worke to Gabriell Stacy the some of five and twenty pounds wittnese his hand	25	00	0
	( <i>Nic. Stone, Jun.</i> ) Gabriell Stace			
	23 Novemb mor in prese to my Cosen Ane Stace	5	00	0
	Gabriell Stace			
fol. 25b	Decemb <sup>r</sup> . 6th. 1637 Payd unto Gabriell Stacey the some of tenne pounds being more inpresse of the worke at Grenwich	10	00	0
	( <i>Nic. Stone, Jun.</i> ) Gabriell Stace			
	Decemb. 18th. 1637 Payd unto Gabriell Stacey the some of twenty pounds being more inpresse of his worke done at Grenwich	20	00	0
	( <i>Nic. Stone, Jun.</i> ) Gabriell Stace			
	this 27 of Jeneary 1637 payed mor in pres of the work above sayed	10	00	0
	Gabriell Stace			
	this 24 of March 1637 Payd unto Gabriell Stacy more inpresse of the worke above said the some of	11	00	0
	Gabriel Stace			
	this 16 of June 1638 payed mor to my Cosen Ane Staces	5	00	0
	this 20 of October 1638 lent to my Cosen Ane Staces upon intrety for har husban	5	00	0
	The work done by Stacey for Stone at Greenwich at this time was probably carried out under the direction of Inigo Jones. The great square room may have been a portion of the old palace or Pleasaunce, as later on Stone makes mention of work done at Her Majesty's New Building.			
fol. 26	This 13 of July 1637			
	Money layed out upon the workmanship of a great gravestone for the wor <sup>ll</sup> . Franncis Windam Esq.			
	In September 1634, For the carriage of a blake marble stone of 9 foot $\frac{1}{2}$ long and 5 foot brood from Scotland yard into Long acre	£	s	
		00	10	0
	Payd to Labourers at Scotland crane for taking it up out of the litter and rouling if up into the yard 200 foot from the crane	00	10	0



Payd to Labour <sup>r</sup> . for Loading the stone at Scotland yard into the cart and unloading it in Long acre	00	12	0
Payd to Robert Flower for rubbing and smothering of the said stone	03	00	0
More since paid for rubbing and smothering polishing and glasing of the said stone be 47 foot $\frac{1}{2}$ upon the superficies at 20d the foot comes to	03	18	0
To Mathew Bensteed for letting in of the brasse being 5 peeces and making hooles for the pines	00	12	0
For sawing of the pece of the side of the stone being 9 foot $\frac{1}{2}$ long and 5 inches deepe at 1d the inch	00	05	0
For cutting the end of the said stone being sawed 5 inches deepe at 9d the inch comes to	00	03	9
Laid out for fine sand and course sand for this worke	00	04	0
For Drawing the inscription and engraving of it deepe into the stone and cutting of the scrowle atopp being very large letters at	03	10	0
Som total	13	04	9

The Drawing of 2 or 3 drafts for Mr. Windam wch. was sent into the cuntry, my severall waiting & attending on him at his Lodging by Arundell house and Lincolnes end, the use of my yard roome for 3 yeares & all my advice and assistance I doe freely present unto Mr. Windam as his humble servant.

(*Nic. Stone, Jun.*)

This account, although dated July 1637, appears from the second paragraph to be for work commenced in September 1634. On referring back to p. 100, we find that in October of that year Stone executed for a Mr. Windam another black marble grave-stone, on which were carved three escutcheons of arms, the account for which was paid in March 1636. Whether 'Mr. Windam' and 'the wor<sup>ll</sup>. Francis Windam Esq.' are the same person is not clear, and in neither case is the destination of the slab mentioned; in fact there seems to be some doubt whether the last-mentioned stone was not left on his hands, as the very precise details given of every item of expense incurred do not include its removal from his works or its fixing.

fol. 26 b

This 3 of August 1637

For worke done in July for the right Hon. my Lord Chamberline by Mr Decans <sup>1</sup> appointment as followeth

For sawing of 3 Kearses each of them being 30 Inches depe	£	s	d
contayning in all 90 Inches at 9d the Inch comes to	03	07	6
The polishing and glasing of the 4 stones each stone contayn-			

<sup>1</sup> Can this be Isaac de Caus? See p. 117, also pp. 122 and 127. [Ed.]



ing 16 foot and a q<sup>r</sup>. flatt measure comes to 65 foot in all at 16d  
a foot amounts to

04 06 8

Som 07 14 2

The Lord Chamberlain, for whom the work here mentioned was done, was Philip Herbert, fourth Earl of Pembroke, K.G. He was Chancellor of the University of Oxford, and Lord Chamberlain of the Household of Charles I. The work may have been carried out at Wilton, but both this and also that mentioned as being done in 1639 (p. 127), were insignificant in character. Charles Stoakes, in his notes at the end of this volume (p. 137), says that Stone designed and built many curious works at Wilton for the Earl of Pembroke; and Vertue in his MSS., vol. II, makes this note, 'At Wilton House, Lord Pembroke's, at the end of the gardens a grotto with basso relievo and water stone work by Nicholas Stone.'

A letter written in Dutch to Nicholas Stone by his brother-in-law, Thomas de Keyser, has been pasted by him in his Account book at this point, of which the following is a literal translation:

fol. 27      Esteemed and very discreet brother and sister Stone, after our friendly greetings and wishes of all that is good, you will by this understand that we are all in good health and heartily hope for yours. We have received your letters as well as the beaver hat; it suits me very well. I thank you for your trouble; you have only to command me in your service and I will not fail according to my power. Van Someren has twice paid £2; I have already credited your account with these £2, if you wish to have an exact note of the same from my book I will send it to you, or the matter is as follows.

In 1637, when you sent me the cloth there was due to me				g.	54	11	0
the cloth sent by you	g	61	0 0	one parrot cage	15	0 0	
from Van Someren		22	0 0	paid to Uncle Salomon	20	0 0	
from Van Someren		22	4 8	2 frames for your son's			
the beaver		27	14 0	account	1	10 0	
the door hinges			6 0	the stove and expenses	36	3 8	
	g.	133	4 8		g.	127	4 8

so that there is a balance due to you of six guilders.

I have heard with pleasure of the good health of your children in Rome. Our brother Hendrik came here in Amsterdam the 2nd. November, three or four days before brother Peter married, but not knowing that his brother was a bridegroom; he came here on business, and told us, as you wrote, that he had got married in England. He left here again for Hull on December 5; we hope the Lord God will grant him a safe journey in all these bad storms, Amen.

Having naught else to say, esteemed and dearly beloved brother, than to



give you and all our good friends our hearty greetings, we commend you to God's mercy.

Written in Amsterdam this 19th. December, 1639,

by your zealous brother until death

Thomas de Keyser.

I beg you, brother, to do me the favour of sending this small letter with all speed to brother Hendrik in the country; you will be doing me a particular service by this, and I am ready to do the same. Uncle Salomon thanks you very much for your kindness in having sold those pots; he would that you took the rest as well at such price as you think proper; it will be doing him a great kindness. You can let me know and I will pay him on your behalf. Do please have an envelope made for Uncle Hendrik's letter.

This letter, although it relates entirely to domestic affairs, has much interest, as it shows the affectionate relationship which existed between the Stone and de Keyser families, and also give us some family incidents.

fol. 28

This 23 of August 1637 Received inprest for a chimney pece to be made for the Right Hon<sup>ble</sup>. the Lady Humes, to be sett up in her honours house in Aldersgate street wch. chimney pece is to consist of blacke and white marble and to be foure foot  $\frac{1}{2}$  wyde and foure foot  $\frac{1}{2}$  high within the chimney, agreed for twenty five pounds whereof received from the hands of Mr. Decans <sup>1</sup> tenn pounds in earnest and the rest to be payd when the worke is sett up and finisht

(Nic. Stone, Jun.)

This is agreed by the order and

In the behalfe of The Right

Ho<sup>ble</sup>. The Countesse of Home.

Isaac de Caus.<sup>2</sup>

This lady was probably Grace, second wife of James, second Earl of Home, who succeeded to the title in 1619, and died in 1633. She was the daughter of Francis, first Earl of Westmoreland, who owned a house on the west side of Aldersgate Street, south of London House.

fol. 29

W<sup>ch</sup>. worke  
was begun  
before  
Christmas  
last

This 2 of February 1637. Agreed with Robert Pooke to worke, polish, glase and sett upp one tombe, consisting of white and blake marble, according to a covenant betweene S<sup>r</sup>. Edward Peetoo and my selfe w<sup>ch</sup>. covenant beares date the 3 of Aprill 1637, onely excepting the carved workes and engraving the inscriptions

<sup>1</sup> Query de Caus. [Ed.]

<sup>2</sup> Isaac de Caus is described as 'Ingenieur et Architecte, Natif de Dieppe' on the title-page of his book, *Nouvelle invention de lever l'eau plus hault que sa source*, folio, London, 1644, a copy of which is in the Soane Museum. He was brother to Solomon de Caus, drawing master to Henry, Prince of Wales, ca. 1612. According to Walpole's *Anecdotes*, Isaac de Caus built the porticos and loggia of Gorhambury, and at least part of Camden House, near Kensington. [Ed.]



w<sup>ch</sup>. he is to stopp and glase, for the w<sup>ch</sup>. worke so sett upp and fully  
 finisht [according to the covenant] he is to have thirty three pounds  
 thirtene shillings, w<sup>ch</sup>. worke if he doe neatly and well performe  
 that the sayd Knight shall be well pleased then is the price to be  
 augmented and made five and thirty pounds ; in wittnesse wherof  
 he hath sett his marke

£ s  
 35 00 0

Wittnesse by me

The marke of R P. Robert Pooke

Nic. Stone Junior

(*Nic. Stone, Jun.*)

Details with regard to this monument have already been given on p. 77.

This is the last entry written by Nicholas Stone, Jun., previous to his departure for the Continent. He left England in the following month, as recorded by his father in the next paragraph, and only once more does his handwriting occur in the volume—in May 1647. During the next eighteen months the entries are all made by Stone himself, but after November 1639 the handwriting of his youngest son John, then 19 years old, frequently occurs.

The 30 of March 1638 I parted with my sonne Nicholas at Chatham beyond Roichester whin he toke his jerny for francs and on the Tuesday following Mr. Peek of Holborn Condett mett with him at Dept [Dieppe?] in francs

His son, Nicholas, as related in the earlier portion of this book, met his brother Henry in Paris, whence they journeyed together to Italy and stayed there until the spring of 1642.

fol. 28 b

Work don at har Maties. new Bulding at grenwedg In July 1639 as followeth.

In the Rom with glases on hath paces of whitt marbl of on intier ston 8 foot long and 2 foot 4 Inches brood finding marbell and carege and workmanshept for the som of

08 00 0

In the sam Rom on hath of Rigatt ston contayning 12 foot  $\frac{1}{2}$  at 8d the foot

00 08 4

In the Cabenett ajayeng for poleshing and glasing of 7 whitt marble and 7 blak stons of 1 foot squar and for the squaring and laying of thim at 18s the ston

01 01 0

for the sawing and working of of on margent of whit marbl to inclos the forsayed hath paces beng 8 foot long and 6 Inches brood on the for sid and 5 foot on the 2 ends in all 13 foot at 3s the foot

01 19 0

In the hath thar 10 foot of Rigatt at 8d the foot

00 06 8

In the Bedchamber whar the Rouef is paynted 16 marbl stones in the hath paces at 18d the pecs

01 04 0

In the sam chemney 9 foot of Rgatt border

00 06 0

whitt marbell margent to in-clos the squar stons beng 14 foot at 3s the foot

02 02 0









(a) ENTRANCE ARCHWAY FROM THE GREEN LANE COURT.



(b) NORTH FACE OF THE GREAT COURT.

KIRBY HALL.



In the closett ajoyning on chemney peces of portland ston mantell and james carved with eges and ankers and beades and 2 baces carved with loves the chemney at 2 $\text{£}$  10s and the baceses at 12s

03 14 0

In the sam chemney 14 marbls in the hath pacs

01 01 0

Rigatt ston border in the bottom of the chemney 10 foot

00 06 8

whit marbl margent that inclos the marbl stones 13 foot in all att 3s the foot

01 19 0

fol. 29 In the Iner Rom at foot of the Bak stars on hath paces of 16 whitt and blak marble stones

01 04 0

Rigatt border in the sam chemney 9 foot

00 06 0

a margent of whitt marble 14 foot at 3s the foot

02 02 0

2 plents [plinths?] of portland stone in the sam chem.

00 03 0

In November 1639 on blak marbell stept in the door of Entrances ther at grenwedg

01 05 0

and layed within the sayed door 15 foot of blak and whitt marbell paving

00 15 0

Grenwidg 1639

Som in all 28 02 8

The Queen's house at Greenwich, built by Charles I for Queen Henrietta Marie, was designed by Inigo Jones. There is a date of 1635 on the building, but it is evident from this account that some work was still in progress as late as 1639.

fol. 30 This 6 of July 1638 Received 20 $\text{£}$  of Ser Christofer Hatton's man in pres of a marbell Chemne peces to be spedely don and Agreed for 50 $\text{£}$

£  
50 09 0

Sir Christopher Hatton was the son of Sir Christopher Hatton, of Holdenby and Kirby, the cousin of the Elizabethan Lord Chancellor. He was made a Knight of the Bath at the coronation of Charles I, and in 1643 was created Lord Hatton of Kirby. He died in 1670.

The chimney-piece was in all probability fixed at Kirby Hall, to which house in 1639 Stone also sent down a shield, and a bust of Marcus Aurelius in Portland stone, two window-cases of Sussex marble, four iron cartosses and iron casements made by Sparrow the smith, and a model for a staircase made by Peter Walker (see p. 125), and in the following year a bust of Apollo in Portland stone, and plaster casts of six of the Emperors' heads (see p. 129). Of these it is possible that the bust of Marcus Aurelius still exists on the north face of the great court (the bust there has the date of 1638 on its base), and also the carved shield which is over the entrance archway from the Green Lane Court (Plate XL). Kirby Hall is reputed to have been erected from the plans of John Thorpe, 1570-5, for Lord Chancellor Hatton, and Inigo Jones made additions to it about 1638.

This 16 of August 1638 Agreed with Mr John Hamden and with Mr Richard Camden for on monement to consist of blak and whitt marble to be set up in greett mesenden in memorell of the lady Boys decased and I received this present day in part 10 $\text{£}$  the some Agreed for is 30 $\text{£}$  so ther is to be received whin it is set up and fanshed

£  
30 00 0  
20 00 0



1638. MURAL TABLET TO DAME JANE BOYS IN THE CHURCH OF SS. PETER AND PAUL,  
GREAT MISSENDEN, CO. BUCKS. PLATE XLI (a).

This very simple tablet, which is in the north aisle, is of black marble within a white marble frame; it is surmounted by a cornice with broken segmental pediment, enclosing a cartouche containing her arms and those of her two husbands.

Dame Jane Boys was the daughter and co-heir of Thomas Walker. She married, firstly, Daniel Bonde of London, and, secondly, Sir John Boys of Hoades Court, near Canterbury, Knt. She died in February 1635, at the age of 73, after a widowhood of twenty-three years. The fact of the tablet being erected by strangers, probably her executors, suggests that she died childless.

This 17 of August agreed with Mr Sutan<sup>1</sup> glas panter for to mak the Armes dialls and glory for the galery window at Copthall for the Right Hon<sup>ble</sup>. lord of medellsex and he wold not do thim under 6s the foot but I sayed 5s 6d but the well doing most gouden it and to be parformed within on moneth and all so att that tim apoynted the glasear of Waltam to go on with the work of the windows with my lord glas

This is another instance when Stone appears to have acted simply as an agent in connexion with other crafts, as there is no mention of himself being employed on any work at Copthall.

In 1551 Princess Mary, daughter of Henry VIII, was in residence at the house.<sup>2</sup> In 1564 the manor was granted to Sir Thomas Heneage and Ann, his wife,<sup>3</sup> and he is reputed to have rebuilt the house between 1564-7. His daughter and heir, Elizabeth, married Sir Moyle Finch, Bart., whose son, Heneage, became Recorder of London and Speaker of the House of Commons. According to a letter from Chamberlain to Sir Dudley Carleton,<sup>4</sup> dated June 28, 1623, Lady Finch parted with the house on the following terms: 'The Recorder [Sir Heneage,] is to be made one of the Serjeants and is knighted, and his mother made Viscountess Maidstone, for exchanging her fair house at Copthall, Essex, with the Duke and Duchess of Richmond for Cobham, Kent.' The house afterwards passed into the hands of Lionel Cranford, first Earl of Middlesex, and Rugge, in his *Diurnal* notes,<sup>5</sup> 'June, 1660, His Majesty att dinner att the Earl of Middlesex house at Copthall'.

This 11 of October 1638 Agreed with John Hargrave for the carving in whitt marbell the statua of my lord Spenscer acording as he shall have derukcions and to do it with all expedicion as sone as porsebell he can and as well and workmanly as he can netly and Artefishally for the which he is to have the som of 14<sup>£</sup> and hath Receved 10s in partt wetnes his hand the daye above sayed 14 o o

John Hargrave

This work has already been referred to on p. 75.

<sup>1</sup> Probably Baptist Sutton, glass painter, who painted two windows in the Church of St. Leonard, Shoreditch, some time prior to 1634. Redgrave's *Dictionary*. [Ed.]

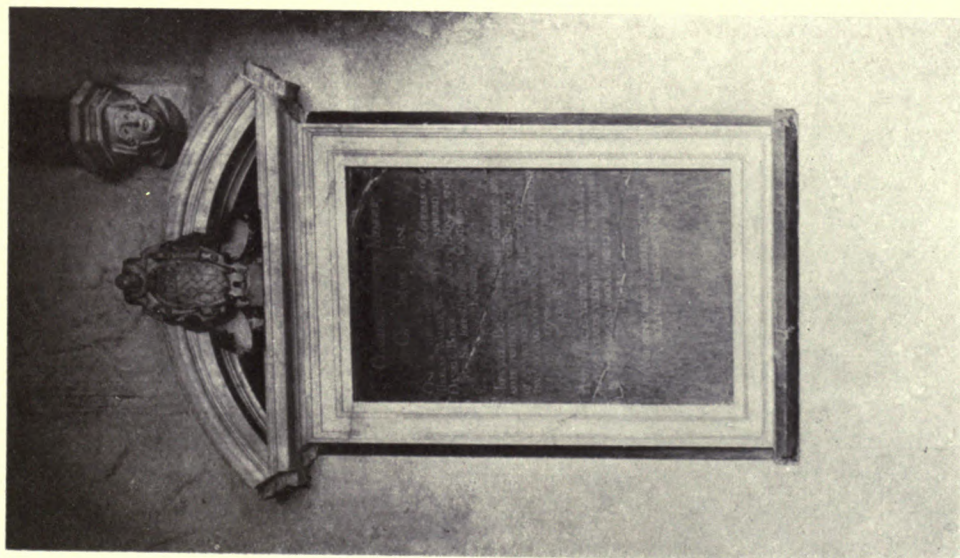
<sup>2</sup> *Cal. State Papers, Dom. Edward VI*, vol. xiii, 35.

<sup>3</sup> *Ibid.*, *Elizabeth*, vol. xxxiv, 44.

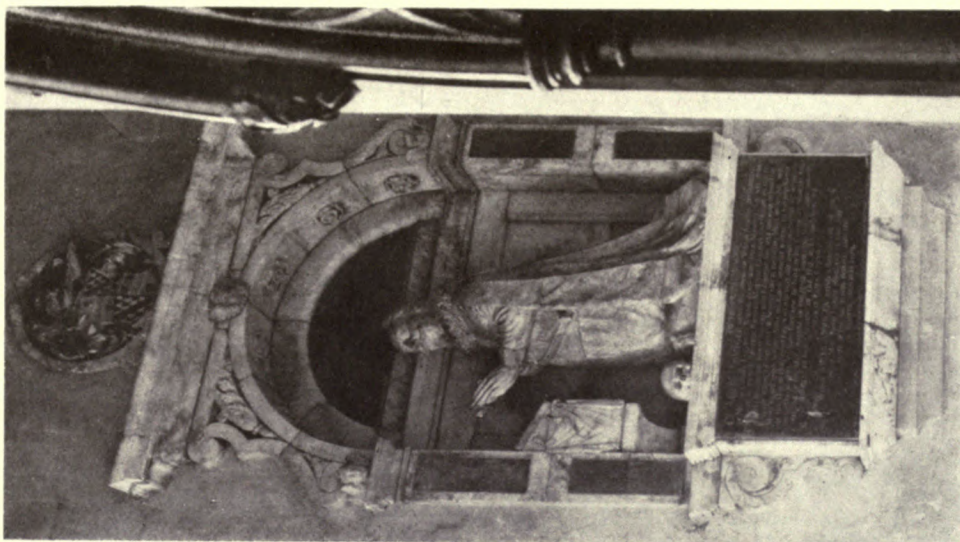
<sup>4</sup> Nichols's *Progresses of James I*, vol. iii, p. 878.

<sup>5</sup> *Mercurius Politicus Redivivus*, 1659-72; Brit. Mus. Add. MSS. 10116-117.





(a) MURAL TABLET TO DAME JANE BOYS IN THE CHURCH OF SS. PETER AND PAUL, GREAT MISSENDEN, BUCKS. 1638.



(b) MURAL TABLET TO MILES ARMIGER IN THE CHURCH OF ST. WITHBURGA, HOLKHAM, NORFOLK. 1639.







fol. 29 b

This 20th. of September 1638 Agreed with my lady Staford for the making of on Chemney peces of whitt marbell to be sett up in the Savay for the which I am to have 40 $\text{£}$  and har ladyshept hath geven me in precs 6 $\text{£}$  12s and it is to be performed as sone as porsebell I can in 6 weeks or 2 monets

40 0 0

Lady Stafford, who probably had apartments in the Savoy, may have been the wife or widow of Sir William Stafford, knighted in 1603, or of Sir Edward Stafford, knighted in 1618.

This 11 of October 1638 Receved from the hands of Mr John pepes 20 $\text{£}$  in partt of a monementt for Ser Edward Coke Knight and he hath promised thatt Sir Robert Coke shall seall the covenant as sonn as he cometh to town and I shall have my nott which I have geven to aknolege the Recett bak ageane: the Tomb is agreed for 400 $\text{£}$  all of marbell:

Receved 20 0 0

This work has already been referred to on p. 75.

Sir Robert Coke was Sir Edward's eldest son; he died in 1653.

Att Greenewitch Purbecke paving lying in the Portico towards the Parke, 84 stones of 3 foote long, and 2 foote broad contayning 494 foote, at . . the foote.

In the same place 170 mitchells of 18 inches square, contayning 382 foote  $\frac{1}{2}$  at the foote.

This note is in the handwriting of Nicholas Stone, Jun. Though written at the bottom of this page, it must have been a later insertion, as he was abroad between April 1638 and the end of 1642.

fol. 29 c

The quines of the uper part of the quenes chappell at So' Howes will be in hight 15 Inches and in lenght 22 Inches and on the head 1 foot this is the mst (? measurement) when they are wroft and sett and thare must be 184 in all. and thar are to be foure windowes the hyht to be 4 foot square everyeway and 16 Inches brood and the dufell 14 Inches: the 16 Inches brood is ment the head of the jambe and thicknes of the head and sayell and to be in forme of this figure



this 26 of february 1632

directions given to William Mason.

This note is written on a piece of paper which has been inserted in the book. Vertue has written a note on the back stating that it is in the handwriting of Inigo Jones, but this is doubtful, although the instructions given in the note probably emanated from him. It is quite possible that Vertue inserted it in the book himself when he had it bound; its position as regards date is quite wrong.

fol. 31

This 18 of October 1638 Agreed with Richard Whitt to finesh the Coreenthin Capetall for-morly By him wrofte for the which he is to have unto thatt mony he hath all redy receved being 7 $\text{£}$  or

VII.

R



thar about to mak thatt some 10 $\text{£}$  and all so doth covenantt and promies to mak and netly carve the statua of a lady in whitt marbell acording to such dericions as shal be delivred to him and to fenesh it by the last of march next for the which being netly and Artyficselly don he is to have 15 $\text{£}$  and I have geven him at this time 22s in part of payment wetnes his hand he promesing to com and be geine the same by or befor the 20 of November Next  $\text{£}$  18

Richard White

Wittnes Anthony Ellis

This 26 of march 1639 lent in pres to Richard Whitt upon his task above written at this tim the som of  $\text{£}$  03 0 0

Richard White

The 'statua of a lady in whitt marbell' was evidently that of Lady Spéncer which lies on the monument of herself and Lord Spencer in Great Brington Church. It has already been described on p. 75. It may be noted that the work was evidently to be done in Stone's statuary yard, and therefore under his eye.

This 13 of Aprell 1639 Agreed with John Hargrave for to carve the pector of Ser Edward Cook Knight in whitt marbell acording to such derickions as shal be geven him and he is to parform it by the last of August next at the fardest and for the well and workmanlik doing tharof he is to have fitten ponds witnes his hand  $\text{£}$  15 0 0

witnesse by me

Anthony Ellis

John Hargrave

This monument to Sir Edward Coke, in Tittleshall Church, has already been referred to on p. 75.

fol. 30 b

This 17 of December 1638 Receved from the hands of Mr Wooten in Lombar street by the apoyntment of Mr Thomas Garttong the som of 80 $\text{£}$ . 0. 0. and is in full of the monement for the lady Cateren Paston being 60 $\text{£}$  then behind unpayed and 20 $\text{£}$  for 30 long squres dayells at 13s 4d the pece so thar remeneth the frayht and other carges behind unpayed  $\text{£}$  80 0

This payment was made for the monument of Lady Katherine Paston in Oxnead Church, described on p. 69. Mr. Wooten was probably one of the goldsmiths of Lombard Street, who were the financiers and bankers of the period, and Mr. Decan, who has twice been mentioned as paying money to Stone on other persons' behalf, was probably another.

I, Giliame van Neuremburg, acknowledge having received from Mr. Nicholas Stone the sum of 200 $\text{£}$  sterling, 12 July, 1639.

By me, Giliame

van Neuremburg.



Giliame van Neuremburg was a dealer in marble and freestone in Amsterdam. The receipt, of which this is a literal translation from the Dutch, is written in the Account-book, and Giliame must, therefore, have been on a visit to London at the time.

11 of September 1639. Receved from the hands of John Cuts sarvant to Ser Edward Alford 5*£* 0 and is in part of 10*£* for a pictor for a chemney pees

Sir Edward Alford, of Offington, Sussex, was knighted at Whitehall in December 1632: no clue is given as to the locality of the chimney-piece. It may be noted that the term 'pictor' does not here necessarily imply a painting, as Stone sometimes made use of that term when describing an effigy; and in this case he may mean a figure or a relief in a panel.

This 24 of December 1639 agreed with Robertt Pook for the working of the Tombe of Mr Milles Armegeare and to pak and sett it up in the chearch of Hocombe in Norfolk whar M<sup>rs</sup> Cokes is to stand and to polesh the blak marbell tabells and mak it acording to a polett [plat or plan?] that is agreed upon for the prices of 8*£* wittnes his hand—R P

o8 o

1639. MURAL TABLET TO MILES ARMIGER IN THE CHURCH OF ST. WITHIBURGA, HOLKHAM, CO. NORFOLK. PLATE XLI (b).

This monument is in a chapel on the south side of the chancel. It is executed in alabaster and black marble, and is fanciful rather than beautiful in design. The effigy of Miles Armiger, which is in an arched recess, is in a kneeling posture before a small prayer-desk and is somewhat less than life-size. He wears a doublet, trunk hose, mantle, and ruff, and in front of him on the ground is a skull. Above the cornice is an achievement of arms, coloured.

Miles Armiger was the second son of William Armiger, of North Creake, Faversham. He died unmarried, in May 1639, at the age of 63. His niece, Meriall Wheatley, married John, fourth son of Sir Edward Coke, which may account for his being buried at Holkham, her monument being also in the same chapel.

The *£*8 paid to Pook does not of course represent the actual cost of the monument his work being confined to the plain masonry and not to the carving of the materials.

fol. 32

This 7th of Jeneary 1638 Agreed with Robert Pook for the working poleshing and glasing paking and seting up in norfolk, in such plase as hee shall have dericions; for the tombe for the Honer<sup>bl</sup>. Ser Edward Cook decesed to consist of whitt marbell and Blak marbell acording to a plott and as derickions shal be geven him and he is to take done the tombe of Ser Edward Cooks wyef and sett itt up agene in the same Chansell whar he shall be dericked and all the sayed work hee is to work polesh and farly to glazes except the 2 pillers and the pector and the rest of the carved work which is to be don withoutt any carges to him and he is to clens and netly to sett the old monement and netly to set up the new, not ondy the mason worke but the carving all so and is to pak up and



helpe to shept all the sayed work and for the well performanc he is  
to have 48℥ and to Receve his mony as his work goes on wittnes  
his hand in the presens of Antony Eles he having wroft on the  
sayed work 3 weekes all redy and received in part fower pondes 48℥ 0 0

The marke of R P Robert Pooke

Wittnes by me

Anthony Ellis.

This monument, which was fixed in Tittleshall Church, has already been described on p. 75; the tomb, which was taken down and refixed in the chancel farther west, is that which he erected to his first wife, Bridget Paston.

This 26 of Febuary 1638 Agreed with John Schormon to  
carve the Armes of my lord Spencer with Helmett mantell and  
crest acording to a draft thar of and to be netly don as sone as ℥  
porsebell he cane and I have promesed him for to pay him 6 0

Wetnes his hand

Jan Schoerman

The monument to Lord Spencer in Great Brington Church has already been described on p. 75.

fol. 31 b

September 1639 layed out for Mr Pastons ues for fraight of  
30 long dealles the som of 3℥ 0 0 and payed for leving of thim in  
the yard untill I could gett a shept and to Bring thim aboard at  
Blakwall the som of 1℥ 3 6 and for a carved fram of my lady  
Ketrens pictor and gillding of it 3℥ 10s and payed unto Robartt  
Pook for removing of tombes at Paston and at North walsom ℥ s d  
mending of on thar the som of 2℥ 9 13 6

my sones receved of Mr Paston 26℥ at Florencs and then thar  
will remen the 9℥ 13 6 beng taken out, 16℥ 6s 6d

this 16℥ 6s 6d was payed to Frank Bronell the 22 of July 1639  
by Mr Gastong apoyntment

Stone's frequent business relations with the Paston family have already been referred to. His son Nicholas in his diary mentions having borrowed money from Mr. William Paston in 1638 whilst in Florence, and the debt was here discharged by his father; but there appears to be some discrepancy in the above dates, as that of the payment of the balance to Bronell must necessarily have been later than the date of the account given in the paragraph above it, and should probably read July 1640.

This 7th of Febuary 1638 Receved of John Cook Esqyer  
7℥ 10s and is for a grave stone of blak marbell the which I am to  
shipt for Yarmoth whin the incriptions is sent and in gravin; to be  
derected to Mr Dobell-day to be sent to Shotisham to Mr hare or ℥ s  
Mr Frances london 7 10



1638. FLOOR SLAB TO EDMUND DOYLY IN ALL SAINTS' CHURCH, SHOTESHAM, CO. NORFOLK.

This is a plain black marble slab with an inscription cut in it. It is in the floor of the chancel.

Edmund Doyly was the son and heir of Sir Henry Doyly, Knt.; he married Bridget, eldest daughter of John Coke, of Holkham, and grand-daughter of Sir Edward Coke. He died in September 1638.

fol. 32 b	Sparow Smeth for the 4 Cartoses sent to Kerby waying	£	s	d
	541 pond at 6d the pond	13	10	6
	2 windows lenens [linings?] of Sussex marbell of 16 foot $\frac{1}{3}$ both			
	33 foot $\frac{1}{2}$ at 4s the foot	06	14	0
	In July 1639 sent to Ser Christofer Hatton on sheald of portland ston	04	0	0
	In June 1639 sent don to Kerby for Ser Chrestofer Hatton on head carved in ston of Markus Orrelles which cam to	04	0	0
	This 27 of May 1639 payed unto Peter Walker for the modell of the starecase for Ser Christofer Hatton for Kerby Hows	01	10	0
	This 4 of Maye 1639 layed out for Ser Christofer Hatten to Sparow Smeth for the Iron work of on window at Kerby the casments waying 84 pond and the Bares 13 pond the casments at 7d the pond and the Bares at 4d the pond 2 staves 1s 6d	2	15	6
		32	10	0

These various works have already been referred to on p. 119.

This March 1639 the monement fur Mr John Hamdon was sett up and the charges as followeth for glazen of the stone being 8 foot long 4 foot brode 32 foot at 18d the foot 2£ 8s 0 the under ston of portland stone 4 foot 1£ 0 0 the cornesh 2£ 0 0 the Armes 2£ 0 0 the gillding and colleren at 1£ and the seting up 2£ som

£	s	d
9	8	0

Neither the locality of this tablet nor the individuality of the person named has been traced; a Mr. John Hamden and Richard Camden erected in the previous year a monumental tablet to Dame Ann Boys, and the tablet in question may possibly have been erected in memory of the former.

fol. 33	The second of March 1638 Receved of Mr pepes toward the tombe of Ser Edward Cook the some of	£		
		100	0	0

This work has already been referred to on p. 75.

The 4 of March 1638 Receved from the hand of the Right Hon<sup>ble</sup>. the Contes of Arndeell to paye work men at Tartt Hall 30£ and your Honer promesed to geve mor weekly as the work went forwarde

30	0	0
----	---	---

This 7 of March 1638 Receved mor in precs from the hands



of the Right Hon<sup>ble</sup>. lady Contes of Arendell toward work and  
mattrealls the som -

20 0 0

This 17 of March 1638 Receved from the hands of Mrs.  
Arden By the apoyntment of the Right Hon<sup>ble</sup>. lady the Countes of  
Arendell the som of fifty ponds which make in all on hundred

50 0 0

This 5 of Aprell 1639 Receved from the Hands of the Right  
Hon<sup>ble</sup>. Lady Contes of Arendell for to pay workmen at Tartt Hall  
the som of fifty pond

50 0 0

This 13 of Aprell 1639 Receved from the hands of the Right  
Hon<sup>ble</sup>. Lady Contes of Arendell for to paye workmen at Tartt hall  
the som of fifty ponds

50 0 0

This 4 of May 1639 Receved from the hands of the above  
sayed Hon<sup>ble</sup>. lady to pay workmen att Tartt Hall

24 14 6

payed 5 6

Soma 25 0 0

fol. 34 This 14 of Maye 1639 Receved from the hands of the Right  
Hon<sup>ble</sup>. Lady Contes of Arendell in pres to paye workmen at Tartt  
Hall as befor the som of fifty ponds

50 0 0

This 1 of June 1639 Receved from the hands of Robertt  
Balldewen gent. by the apoynt<sup>mt</sup>. of the Right Hon<sup>ble</sup>. the Contes of  
Arendell and Serry the som of on hundred ponds and is for to pay  
yor Honers workmen and matrells at Tartt Hall

100 0 0

This 13 of July 1639 Receved from the handes of the Right  
Hon<sup>ble</sup>. Lady Contes Of Arendell and Serray on hundred pondes  
and is for to paye workmen for workes don and adoiing at Tartt  
Hall and for mattlealls to be spent thar

100 0 0

This 12 of October 1639 Receved from the hands of the  
Right Hon<sup>ble</sup>. Lady Contes of Arendell and Surye the som of fower  
scor pondes and is to paye to workmen and for mattlealls for  
Tartt Hall

80 0 0

This 30 of November, 1639, Received from the hands of  
Robert Baldewen gent. by the appointment of the Right Honour-  
able the Countesse of Arundell and Surrey the some of 80<sup>£</sup>, and is  
for to paye her Honours workemen, and materialls att Tarthall

£ s d

80 00 0

(John Stone)

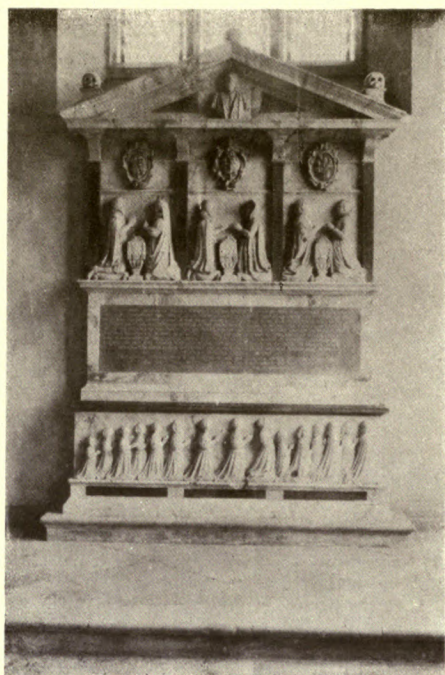
This work is one of the instances in which Stone acted as Architect, or Director of the Works. His client, Lady Alatheia Talbot, Countess of Arundel, was the daughter, and eventually sole heir, of Gilbert Talbot, seventh Earl of Shrewsbury, and the wife of the accomplished virtuoso, Thomas Howard, Earl of Arundel and Surrey, her grandmother being the celebrated house-builder, Bess of Hardwicke.

Tart Hall stood at the south-west corner of St. James's Park—on the site now

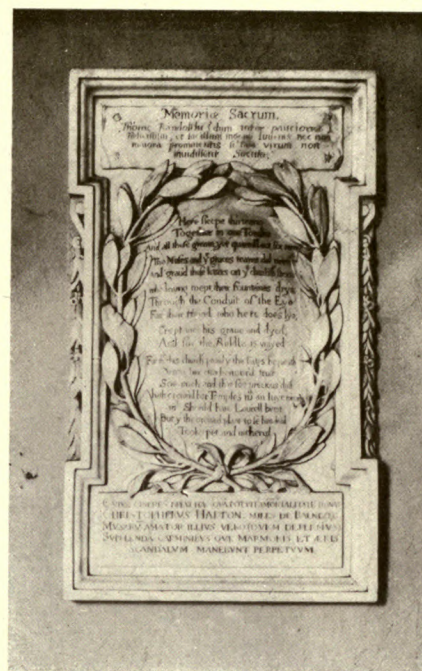








(a) MURAL MONUMENT TO MERIAL COKE AND OTHERS IN THE CHURCH OF ST. WITHIBURGA, HOLKHAM, NORFOLK. 1639.



(b) MURAL TABLET TO THOMAS RANDOLPH IN HOLY TRINITY CHURCH, BLATHERWICK, NORTHANTS. 1640.



(c) MURAL TABLET TO THOMAS BALDWIN IN THE CHURCH OF SS. MARY AND PETER, BERKHAMSTED, HERTS. 1642.



(d) MURAL TABLET TO SIR SIMON BASKERVILLE IN ST. PAUL'S CATHEDRAL, LONDON. 1642.



occupied by the Duchy of Cornwall Office at the corner of Buckingham Gate. An inventory of the contents of the house taken in 1649,<sup>1</sup> previous to her departure for the Continent, whence she was destined never to return, indicates that it consisted of two houses, 'The Old House' and 'The New House', and we may conclude that it was the latter that Stone built. The countess died in 1654, and the property descended to her youngest son, Sir William Howard, created Viscount Stafford in 1640, who was executed in 1680 on the suborned evidence of Titus Oates. Subsequently portions of the Arundel Collection were housed here; they were sold in 1720, and the house demolished.

ol. 33 b      Aprell 1639 for the Right Hon<sup>bl</sup>. the Earell of pembrock  
lord Chamberlen delivred 11 foot  $\frac{1}{2}$  of whitt marbell Cornesh farly  
rofte polished and glased being by the order and apoyntment of  
Mr de Caus in 6 peceses, wroft to certen lingshts at 12s the foot  
comes to 6£ 18s 0—4 foot of Archytrave at 8s the foot frarlyly      £      s      d  
polished and glased 1£ 12s      8      10      0

— This marble work may either have been done for Wilton, or for the Earl of Pembroke's house in London; the wording of the sentence, however, suggesting the latter.

This 3 of June 1639 Agreed with Robert Pook for to work  
the monement of Mr John Cokes wyf of Alabaster and blak marbell  
acording to the plott, 6 foot wyed and 10 foott in hight and is to  
pake it up and helpe to shept it away with Ser Edward Cokes  
monomentt, and to sett it up at Holcome in Norfolk for the which  
he is to have tene pondes whar of he hath receved in pres the som  
of twynty shellens and 9£ mor as the work goes on and shal be  
set up and fineshed, the blak marbell to be farly wroft p'lyshed  
and glased: in wettnes wharof he hath set his hand in the  
presents of

10      0      0

The marke of—R P Robert Pooke

Witnes by me,

Anthony Ellis

1639. MURAL MONUMENT TO MERIALI. COKE AND OTHERS IN THE CHURCH OF ST.  
WITHIBURGA, HOLKHAM, CO. NORFOLK.      PLATE XLII (a).

Although Stone calls this the monument of Mr. John Coke's wife, it appears to have been erected also to the memory of her parents and grandparents.

John Coke was the fourth son of Sir Edward Coke, his wife Meriall being the daughter of Anthony Wheatley, of Hill Hall, Holkham, and Anne Armiger, and the grand-daughter of William Wheatley, Prothonotary in the Court of Common Pleas, and Martha Skinner; and all these people, including John Coke himself, are represented on the monument.

The monument, which stands against the east wall of the south chapel, is constructed of alabaster and black marble. The upper portion is divided by narrow pilasters into three compartments, in each of which are small effigies of a man and his wife kneeling on cushions at a faldstool, and above each pair a cartouche containing arms impaled. The

<sup>1</sup> Brit Mus. Harl. MS. 6272.



compartment on the left contains the effigies of John Coke and Meriall, his wife, and the cartouche the arms of Coke and Wheatley; the middle compartment those of Anthony Wheatley and Anne, his wife, with the Wheatley and Armiger arms; and that on the right those of William Wheatley and his wife Martha, with the Wheatley and Skinner arms. John Coke wears a doublet, trunk hose, cloak, and collar; Anthony Wheatley the same, but with a ruff instead of collar; and William Wheatley a doublet, an official gown with open sleeves, and ruff. Meriall Coke is in a bodice with full, slashed sleeves, gown, ruff, and long veil; Anne Wheatley in farthingale, stomacher, tight sleeves, gown, mantle, ruff, and hood; whilst Martha Wheatley wears a close gown, with tight sleeves, ruff, and close-fitting cap. The cornice has a straight-sided pediment enclosing a bust, possibly of Sir Edward Coke.

Beneath these compartments is a plinth with large panel containing a lengthy inscription; and a sub-plinth, against which are the kneeling effigies of John Coke's children, six sons and nine daughters, sculptured in high relief. Meriall Coke died in July 1636.

The only note which we have referring to the monument is this sub-contract with Robert Pooke for working, polishing, and fixing it.

fol. 35\*      This 15 of May 1640 Thar was mesured at the Twor warfe  
of blak marbell stepts mesored by John West by Mr Serveors  
command and Mr Carters<sup>1</sup> apoyntment for the ues of St Palles      feet  
Chearch stepts thatt cam from Dortt      407 $\frac{1}{2}$

The position of these steps in the cathedral is not indicated, but it is possible that they were for the entrance to the choir.

fol. 34 b      8 of July 1640 Shepted for Yarmoth in Waters shept for the  
ues of Mr, Paston 2 statues the on of Harcsules and the other of  
marcures of 6 foot  $\frac{1}{2}$  in hight carved out of Porttland ston to stand      £  
upon petestalls rond to be sen on all sides 25£ the peces      50   00   0  
for 2 Capetalles of portland ston to chever [cover?] the petes-  
talls whar on the status ar to stand the petestalles being mad of  
Bruk in 8 cauces 2£ 10s the peces      05   00   0  
for 2 chest of deall bords to pak up the statuas in contarning  
5 dalles a peces with nalles hoopes bords, straw workmanshept at  
16s the peces      01   12   0  
Caregs to the shept 5s the peces for wharefags 2s and port-  
trags 5s      00   17   0  
57   09   0

These statues, which were placed in the gardens at Oxnead, have already been referred to on p. 69.

fol. 35      Sent downe to Kerby in Northampton shire, for the R<sup>t</sup>. Wor<sup>th</sup>.  
St. Christopher Hatton, in July and August 1640, these generall  
particulars as followeing.

<sup>1</sup> Francis Carter, chief clerk of works under Inigo Jones. He was surveyor of the works under Cromwell, and died soon after the Restoration. [Ed.]



Inprimis, One white Marble Table of Inscripton for Mr Randall's monument, Being fairely moulded and wrought, and cut w<sup>th</sup>. a large Laurell wch did enclose the Inscripton

£ s d  
10 00 0

Secondly. For the head of Apollo, fairely carved in Portland Stone, almost twice as bigge as the life

04 00 0

Thirdly. Layed out, and disbursed, For 6 Emperours heads, with there Pedestalles cast in Plaister, molded from the Antiques, for basketts, and straw and packing of them up, and sending of them away

07 10 0

Some 21 10 0

payed 11 00 0

Rest 10 10 0

(John Stone.)

1640. MURAL TABLE TO THOMAS RANDOLPH IN HOLY TRINITY CHURCH, BLATHERWICK, CO. NORTHANTS. PLATE XLII (b).

This graceful and simple tablet was erected by Sir Christopher Hatton, afterwards Lord Hatton of Kirby, to the memory of Thomas Randolph, the poet and dramatist, who died at Blatherwick in March 1634-5, at the age of 29. He was educated at Westminster and Trinity College, Cambridge. Amongst his writings may be mentioned *Aristippus*, *The Conceited Pedlar*, *The Muse's Looking Glass*, and *The Jealous Lover*.

The 16th of Aprill, 1641. For a Font of white Marble and Blacke Marble, wrought, and sett up in the newe Chapell in Tutthill feilds in Westminster, as followeth.

Inprimis. On the ground, one great broad stone of 4 foote long, 3 foote, and an halfe broad, and 8 inches thicke, wrought w<sup>th</sup>. a molding, whereon is placed a basement of Blacke Marble, And thereon a Pillar of white Marble, w<sup>ch</sup>. doth support the bole of the Font, being 20 inches in diameter and 1 foote thicke, of white Marble, w<sup>th</sup>. a small hole through itt, and through the Pillar, and consequently, through the whole worke, to carrye the water away into a vault underneath itt. all w<sup>ch</sup>. worke is fairely wrought, molded, pollished, and glased, and sett up in the place aforesaid for the price of

£ s d  
10 00 0

(John Stone.)

This font has already been referred to on p. 78; it is, however, interesting to note the pedantic and precise style in which the description of the font is written by the scholar, John Stone.

fol. 35 b

November, 1640. Agreed w<sup>th</sup>. the Right Wor<sup>th</sup>. William Paston Esq. for the carveing and workeing of 3 Statues in Portland stone, Viz. Apollo, Juno, and Diana, 6 foote in hight, w<sup>th</sup>. 3 Pedestalles

vii.

s



fitted to the 3 statues fairely moulded and wrought of Portland stone, for the price of 25 <sup>l</sup> apeice	£		
	75	00	

Some is	75	00	
---------	----	----	--

The 25th. of Aprill, 1641.

For 3 chestes to Packe up the 3 aforesaid statues w <sup>ch</sup> . containned 24 deale boardes, at 1s the board.	£	s	d
	01	04	0

For hoopcs, to hoope those chestes withall.	00	02	0
---	----	----	---

For Nayles of severall sortes.	00	06	0
--------------------------------	----	----	---

For makeing of the chestes.	00	03	0
-----------------------------	----	----	---

For strawe to packe withall.	00	02	0
------------------------------	----	----	---

For 3 cartes to carrye them to the water side.	00	15	0
--	----	----	---

For wharfeidg, and Cranidge there.	00	08	0
------------------------------------	----	----	---

For mens helpe, at the loading of them away, and seeing of them shipped.	00	10	0
--	----	----	---

For matt, and cords for the 3 Pedestalles.	00	06	0
--	----	----	---

For the Caridge of the three Pedestalles to the water side	00	05	0
--	----	----	---

For whiteing the Statues, and Pedestalles over in white lead, and oyle	02	00	0
--	----	----	---

Some of the charge	06	01	0
--------------------	----	----	---

Some totall is	81	01	0
----------------	----	----	---

(John Stone.)

These statues, which were for Paston's gardens at Oxnead, have already been referred to on p. 69.

The 17th of June, 1641.

For the Lord bishop of Lincolne.

One hearth pace of White, and Blacke marble stones containeing 8 foote, all squared, rubbed, polished, glased, and layed at Westminster for the price 5s per foote, comes to	£	s	d
	02	0	0

(John Stone.)

Stone's client here was Dr. John Williams, the last Churchman who held the Great Seal. He was appointed Dean of Westminster in 1620, a preferment which he held until his death in 1650, notwithstanding that he also held the successive appointments of Lord Keeper from 1621 to 1625; the Bishopric of the great diocese of Lincoln from 1621 to 1641; and the Archbishopric of York from 1641 to 1650. It may be assumed that this hearth was laid at the Deanery.

fol. 36

Reaceived by mee John Minsheu of Dublin gent of Nicholas Stone of London esq the full sume of five pounds sterlinge to be payde unto the sayde Nicholas or his assignes upon Demand and this my hand doth witnes this 13th of febr: 1639

By mee John Minsheu



# ACCOUNT BOOK OF NICHOLAS STONE

131

This appears to be merely an acknowledgement of a small sum temporarily advanced by Stone. The note itself is in the handwriting of John Minsheu.

This 11th of July, 1642. a bill Delivered to S<sup>r</sup>. William Paston, Kt. as followeth.

Since Aprill 1641, Delivered for the use of the R<sup>t</sup>. Wor<sup>th</sup>. Sir William Paston Kt. goodes to the value of 182<sup>£</sup> 01s 06d the Perticulars were

	£	s	d
1877 foote of Mitchelles, w <sup>ch</sup> . at 9d p <sup>r</sup> . foote comes to	70	07	09
58 foote of steppe, att 2s the foote	05	08	00
403 foote of Ashlar, 10 inch, at 1s 3d the foote comes to	25	04	09
The Bill of the statues on that other leafe	81	01	00
Some of all	182	01	06
Received	100	00	00
Received	058	00	00
Resteth in all	024	01	06

(John Stone.)

This 22 of May 1647 Received of S<sup>r</sup>. William Paston Kt. bar<sup>on</sup>. by the hands of Philipp Wood gent<sup>l</sup>. the some of twenty foure pounds my ffather signed the acquittance in ffull of accounts to the day above written

(Nich: Stone, Jun.)

This last note, written by Nicholas Stone, jun., four months before his death, and three months before that of his father, is interesting owing to there being a gap of nearly five years between it and any previous entry in either of the two MSS.; it shows also that no work had been executed for Stone's patron, Sir William Paston, later than the first half of 1642, suggesting that on the outbreak of the Civil War all work, excepting that of absolute necessity, was stopped.

fol. 36 b

The 9 of July 1641 Robartt Pook and his men at Wembelton on day laying the galery hath pacs	0	05	0
22 for poleshen and glasing the graye marbell hath paces in the greet chamber being 54 small stones that war taken up thar befor	0	16	0
Delivred 2 plentes [plinths] of Blake marbell under the 2 plents of the Jeames the hath paces being layed 3 inches lower then it was befor 10s the pecs	1	00	0
for on varge of whitt marbell to inclos the hath paces 7 foot $\frac{1}{2}$ long and 2 foot at the ends in all 11 foot $\frac{1}{2}$ at 3s the foot	1	14	6
for Rigatt Border and for the hath 10 foot	0	10	0
for water carege to Putney of thes stones	0	03	0



for 2 men wages to sett upright the chemny being much sounk  
and laying the hath pacs and border

0	16	0
5	04	6

This work would probably have been done at the Manor House, Wimbledon. The manor was granted by Elizabeth in 1590 to Sir Thomas Cecil, first Earl of Exeter. He left it to his third son, Sir Edward Cecil, created in 1626 Baron Putney and Viscount Wimbledon, and on his death in 1639 the manor was sold by his heirs to Henry, Earl of Holland, and other trustees on behalf of Queen Henrietta Maria.<sup>1</sup> It would be during the period of her ownership, therefore, that Stone carried out the work mentioned.

fol. 37 July 1639 Entred at the ofes att Scotland yard 30 stone  
staes at Richmon at 12 [12s ?] the stept 89 iron cramps at 1s the  
crampe

This entry is too incomplete to afford much information, but it seems to report the delivery of the stone steps mentioned at Richmond Palace.

March 1640 Sent from London to Winsor for his maties. ues	£	s	d
56 foot of Kentesh stept at 20d the foot comes to the som of	04	15	0
at the sam tim sente don to Winsor 55 foot of purbeck paveing ston at 6d the foot comes to	01	07	6

In June 1641 sent done to Winsor porttland stone steptes for  
the 2 neches of the new gatt on the Tares [Terrace] walk the uper  
stept wroft compas and the other canted being sawing out of the  
holl [whole] Blok at 50s the pecs

05	00	0
----	----	---

at the sam tim sent the Kinges Armes carved in portland stone  
3½ foot hi and 2 foot 4 inches Broad in a compartement sheald with  
crone and garter and in riched with festones and leves in the  
compartment

05	00	0
----	----	---

and for on ston Roll for the Tares walk

00	16	0
----	----	---

In May 1641 sent don to Winsor 56 foot of purbeck paving  
stone at 6d the foot comes to

01	08	0
----	----	---

17	16	6
----	----	---

The above are further notes of work executed and materials supplied at Windsor, the only item calling for notice being that of the carved panel of the Royal arms. Where it was fixed originally does not appear, but it can be identified with a shield which now stands in the yard of the Office of Works. It is boldly designed, but it is somewhat weather-worn, and a portion of the carving is broken away.

November 1641 on Chemney peces for the Right Hon<sup>bl</sup>. Lady  
Countes of Carlill of whitt and Blak marbl sett up at Whitt Hall  
as followeth

<sup>1</sup> 'Lysons', *Environs of London*, 1792-96, vol. i, p. 523.



in bredth 4 foot 8 Inches and in hight  $4\frac{1}{2}$ , the james 7 Inches broad and 9 Inches in to the chemney 2 plents of blak marbl on thim and the mantell 1 foot hi and 5 foot 10 Inches in lighth all of on stone and a cornesh farly molded and wroft 5 Inches thick and 6 foot 8 Inches in lighth all of on stone all being poleshed and  
 glased and sett up for the prices of

£ s d  
 14 00 0

Lucy, Countess of Carlisle, born 1599, died 1660, was the second daughter of Henry Percy, ninth Earl of Northumberland. She married in 1617 James Hay, Lord Hay, created Earl of Carlisle in 1622, who died in 1636. She was a great beauty and wit, holding a brilliant position in the court of Charles I, and it may be assumed from the above note that she had apartments in the Palace of Whitehall.

fol. 38

This 11th of March, 1641. Agreed w<sup>th</sup>. Robert Pooke, for the workeing of the Alabaster worke, and workeing, and pollishing the blacke marble, and newe glaseing the Rans Pillars, and for Packing up the Tombe of Mr. Berlasses, to bee all neatly wrought by him, finding saweing and all workemanshippe, and helpeing to see it shipped, at, or before the last of July next ensuying the date hereof, for the which worke, being neatly, well, and workman like performed hee is to have the price of Twelve pounds.

12 00 0

In wnesse whereof he  
 hath hereunto set his hand  
 in the presence of mee

Robert Pooke

John Stone.

(*John Stone.*)

The information given with regard to this monument is not sufficient to enable the individual or the locality to be identified.

It may be noted that this is the first and only occasion on which Robert Pooke has signed his name, he having on all previous occasions only made his mark.

George Vertue, the antiquary, has written on this page of the Account book the following interesting note relating to John Stone:

'This John Stone was youngest son of Nic. Stone Senior, & after the death of his Father & brothers, Nic. Stone Jun. Mason & Carver, & Henry Stone painter, who died 1653, this John Stone followed the business left by them, & livd in Long Acre.

He went to the King at Breda just before the Restoration to get a promise of the Master Mason or the Surveyor's place: there he was taken with the Palsey in a violent degree, which bereavd him of his limbs. He was brought over but was never capable to follow his affairs, & after some years dyd at St. Crosses Hospital near Winchester.'

This note has already been referred to in the account of John Stone on p. 28.



fol. 38 b

A Bill for a Chimney peice, wrought, packed up and sent downe into Yorke-shire in Anno 1640. And now set up, and finished in Anno 1642. For the Right Wor<sup>th</sup>. Sir John Wolstenholme, Knight. being write this 2 of May, 1642.

For one stone of Blacke Marble for the mantell of the chemney peece, being 9 foot in length, 1 foot in hight, and 6 inches thicke.

Two Jaumbes of Blacke Marble, with there Plinthes above and belowe 5 foote in hight, and one foote broad, and 6 inches thicke, being fairely pollished and glased at 12s the foote, being 20 foote edges and all.

£	s	d
12	00	0

For the saweing, and workmanshippe of a Moulding of white Marble to enclose the Blacke Marble chimney peice contayneing in length, toppe, and sides 22 foote and  $\frac{1}{2}$ , and in thickenesse 9 inches and standeth out from the wall 1 foot, being all fairely pollished, and glased also, att 10s the foote comes to

11	05	00
----	----	----

For one Compartiment Sheild with armes, carved in white Marble, pollished, and glased, sett to hide the middle joynt of the white marble moulding

01	10	00
----	----	----

for Rubbing, squareing, pollishing, and glaseing of 18 white marble stones for the hearth-pace of 15 inches square, at 1s 2d the peece

01	01	00
----	----	----

For 4 strong Chestes, well hooped and the Packing up of the chemney-peece in them

01	00	00
----	----	----

For Carridg to the water side, and shipping of it

00	10	00
----	----	----

For a mans time for going downe, and setting of it up. For his horse hire, 26 dayes

04	16	00
----	----	----

(John Stone.)

Some is

32	02	00
----	----	----

2 of May 1641 [1642] payed in full 30£.

fol. 39

An estimate of 10 chimney peices to bee made for the Right Wor<sup>th</sup>. Sir John Wolstenholme Knight, the Marble being his owne; this 2 day of May, 1642.

One Chimney peice in the lower Gallerye of 6 foote wide, with in the Jaumbes.

Two others in the upper Gallerye of the same bignesse.

And one other of the same bignesse, in another rome according to severall plottes thereof chosen out of those w<sup>ch</sup>. were for my Lord Coventrye, for saweing, workeing, pollishing and glaseing att 13£ a chimney comes to

50	00	00
----	----	----

Sixe others of teenne poundes a peice,

60	00	00
----	----	----



For Chestes and packing up,	01 00 00
For Carridge, and shipping,	[09 00 00]?
For a mans goeing downe to set them up,	07 00 00
( <i>John Stone.</i> )	it was Somed to 129 00 00

By an indenture dated 8 July, 1629, Sir Francis Ireland and others conveyed Nostell Priory to Sir John Wolstenholme of London, Kt., for the sum of £10,000. On his death in 1639 the estate passed to his son John, M.P. for West Looe, Cornwall, who was knighted in 1633. His estate was ruined during the Civil Wars, and the property was purchased from him by Sir Rowland Winn, a London merchant, who later alienated it to his brother George, created a baronet at the Restoration.

The old Priory—a Priory of Augustinian Canons, founded in the reign of Henry I and dedicated to St. Oswald—was pulled down by the fourth baronet in the early part of the eighteenth century, a new house being erected from the design of James Paine, and the above-mentioned chimney-pieces destroyed.<sup>1</sup>

There is a slight discrepancy in the figures of the estimate, the total of which should be £120 instead of £129, unless the cost of carriage, to which no price is attached, should have been £9.

fol. 40

This 18th of September 1642 Receved from the hands of Mr. Henry Weekes paye master of his Maties. Workes 10£ 0 0 and is by the apoyntmentt of my lady Baskerville, being in full for the monement sett up in St. Palles London for Sir Simon Basketfeld and I alow other 10£ for formor cortesies receved from Sir Simon Basketfeld in my seknes for the which he refused to receve any reward

20£

1642. MURAL TABLET TO SIR SIMON BASKERVILLE IN ST. PAUL'S CATHEDRAL, LONDON.  
PLATE XLII (d).

The design of this tablet is somewhat debased, but the execution is good. It was originally fixed on a pier in the north aisle of the choir, but is now in the crypt, in the south-east bay of the apse, and is one of the few monuments which escaped the Great Fire.

Sir Simon Baskerville, of Exeter College, Oxford, was a Proctor of the University in 1606, and took his M.D. degree in 1611. He was knighted by Charles I, and died in July 1641, aged 68 years.

The illness to which Stone refers was probably that mentioned by him in his short diary quoted on p. 80, where he states that on February 11, 1640-1, he fell ill of a fever and kept his chamber for twelve weeks.

This 28 of September 1642 Receved of Mr Henry Weeks by the apoyntment of Mrs. Balding 20£ and is in partt and the first payment toward the making of a monement in memorall of Mr Baldwing desesed which is to be sett up at Barkhamsted in harford shear for the which is to be payed 40£ lese thin I had for Sir John

<sup>1</sup> Nichols, *Progresses of James I*, vol. i, p. 537 n.



Couts it being the sam modell and the Coveant is wretes on the  
 plott Shee is to pay for caregs to the plas

20£

1642. MURAL TABLET TO THOMAS BALDWIN IN THE CHURCH OF SS. MARY AND PETER,  
 BERKHAMSTED, CO. HERTS. PLATE XLII (c).

This is a simple but well-designed monument, constructed of white marble with a large inscription-tablet of black marble. The cornice has a broken segmental pediment enclosing an achievement of arms, there being also two small cartouches in the spandrels below the cornice. The monument is now fixed on the south wall of the nave, close to the western gallery; but Salmon, in his *History of Herts*, mentions it as being 'at the entrance to the body of the church', and describes it as 'a large monument of black and white marble with marble doors standing open supported by two effigies'; in refixing the monument, therefore, in its present position the doors and effigies were removed. It is not easy to reconstruct in one's mind the original design, but there are traces of the outer member of the monument having been tampered with, and the corbels now supporting it are modern. The point could probably have been cleared up if the locality of the monument to Sir John Coutts, of which it was a copy, could be ascertained; this, however, has not so far been the case, and it rather points to the incompleteness of Stone's record that, beyond this incidental reference to it, Sir John Coutts's monument is not mentioned in either of his MSS.

Thomas Baldwin, gentleman, of Herts, was a Controller of his Majesty's Works. He was born in 1568 and died in June 1641.

This is the last entry by Nicholas Stone in the MS. Following it are a few entries made by Charles Stoakes, dating from 1669 to 1676, of small repairs carried out by him, which, being of no interest, are not recorded here. Stoakes then gives the following list of the principal works carried out by his great-uncle:

fol. 43 b

Some of the most Eminentt Workes that my Uncle Mr Nickcolas Stone Senior did in England in Holland and Scottland

The Banqueting Roome att Whitehall.

The Chappell at St James House, now standing.

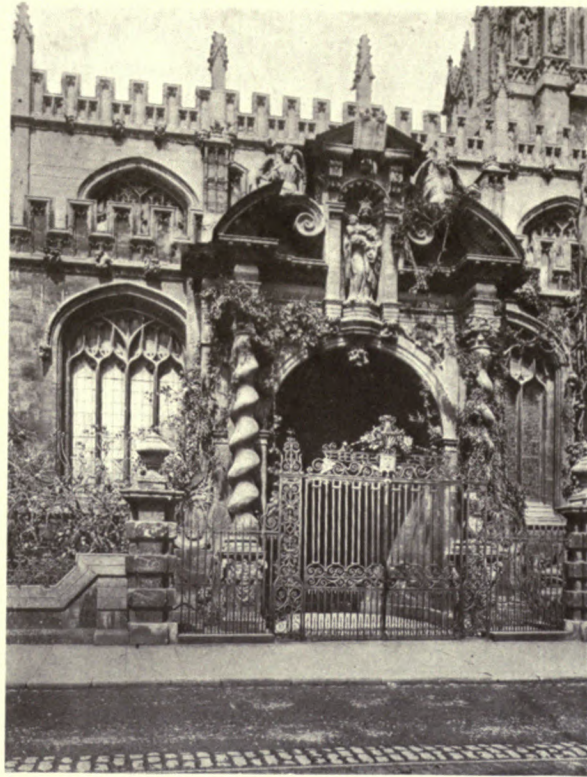
The Staires & Water gate att Somerset House.<sup>1</sup> Hee made the figure Nilus, & Mr Kerne the other.

The fine Mozaicke pavemt. & Geometriall Staires, & many other workes hee did for the Qeene at Greenwich house.

<sup>1</sup> The inclusion in this list of such definite Inigo Jones works as the Banqueting House (1619-22), Queen's House, Greenwich (1617-35), and Somerset House (1632), as well as the Chapel of St. James (1623), which has close analogies to Jones's work, throws considerable doubt upon the interpretation which ought to be placed upon Stoakes's assertions.

There is in the Burlington-Devonshire collection at the R.I.B.A. a pencil sketch plan and side elevation, headed 'Measures of ye Water Stairs of Somerset House', with some writing in ink by James Webb. In the same collection there is also a drawing of the York House Water Gate. This contains an elevation drawn in ink and a side view, in which a stone balustrade to the platform in front of the gate is introduced, as well as triangular buttresses or startings (see Plate XLIV). It is doubtful if these features existed. The reverse of the sheet contains the plan, and the heading, 'Ground Plot and upright of ye Water Gate, York House, 1641,' in John Webb's handwriting.





(a) THE PORCH OF ST. MARY'S CHURCH, OXFORD.



(b) GATEWAY AT THE ZUIDER KERK, AMSTERDAM.

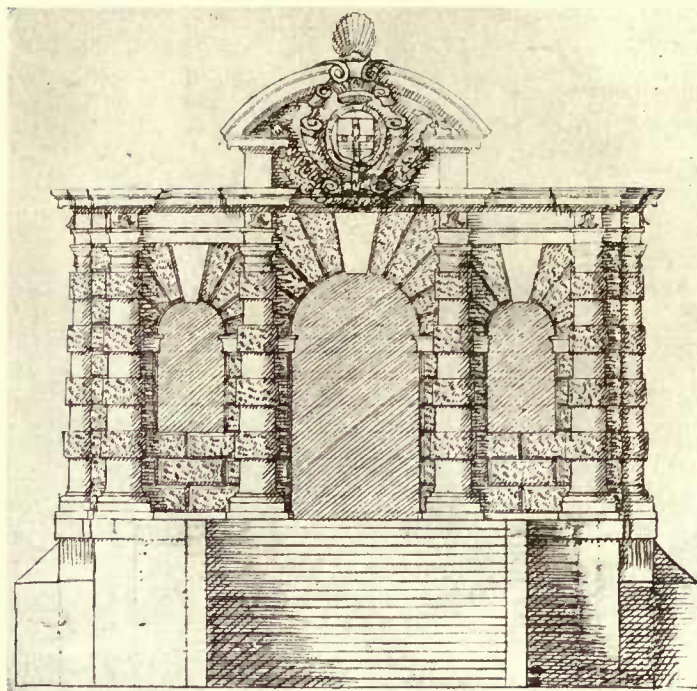




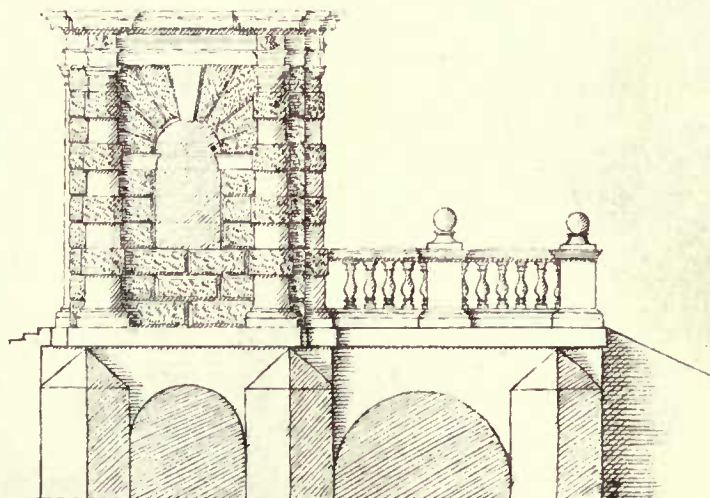








(a) THE FRONT ELEVATION.



(b) SIDE VIEW.

MEASURED DRAWING OF THE WATER GATE, YORK HOUSE, DATED 1641. PROBABLY BY JOHN WEBB.

*(In the Burlington-Devonshire Collection at the R.I.B.A.)*



The fine Diall stands now Ruiend in the Prevy Garden at Whitehall. The famous Mr Marr Erectd the Lines.

Many eminent Marble Chimey peeces. Noble Stone Gates & fronttises hee did for K. James the 1th & K. Chares the 1th at Theoballs, the house is downe.

Hee did many stronge & good Stone worke, & Stone carvings at Windsor Castle for the King, the K<sup>s</sup>. allowing him 12d per day for ever, A free givft to him & his heares, but sould to Mr Marshall in Mr John Stones life time.

Thatt Noble Portico hee built at the west end of St Paules Church, Mr Inigo Jones his desine & Mr Stones care in performing the worke.

The water Gate att Yorke house hee desined & built, & the Right hand Lion hee did frontting the Thames, Mr Kearne a Jarman, his brother by marying his sister did the shee Lion.

Gould Smithes hall in Foster Lane hee desind & built, it stands betweene 4 streetes & never a Right angle without side & yett al square Roomes Within side, with a Noble Entrance of the Doricke Order.

Hee desined & built att Holy Rude House for K. James the 1th in Scotland many curious pavemts and other workes within side the K. House & was well pade.

The Curious Phisicke Garden hee desined & made the Entrances of Stone att Oxford now to be seene.

The Noble Fronttispeece with Twisted Collums hee desind & built at Stt Mary's Church att Oxford.

In the same yeare hee desined Cornbury house in Oxford sheire hee went 33 Jorneyes for wch the lord Cornbury gave him a 1000<sup>l</sup> well paide.

fol. 44 Hee desined & built many curious workes for the Earle of Pembrock at his Hon<sup>s</sup>. House att Wilton, near Salisbury & well paide.

Hee Desined & built a fronttispeece at Western Kerke in Amsterdam for his father in law Mr De Kizer Master Mason of that Citty, hee Carved the 2 Lions at the Church, by doeng thim Mr De Kizer bestowed his daughter on him & partt of her portion was all that portland stone that built the frontt of the iner Courtt of the banqueting house at Whitehall, for Mr. Dekizer had a great partt of the Quarrey then open in the Ile of portt-land this I know.

The drawing has the appearance of being a measured drawing of that date, though there is an error in the depth of the Entablature, probably due to carelessness.

Colin Campbell says (*Vit. Brit.*, 1715, vol. ii) 'this Gate was erected by the first Duke of Buckingham when Lord High Admiral of England, anno 1626, by Inigo Jones'. The Duke was assassinated 1628, and probably Inigo Jones had left London to join the King when this drawing was made by Webb as a record. The name of Inigo Jones is written on the mount, probably by the person who arranged and mounted the drawings.

John Webb (1611-1674) was a pupil and assistant of Jones, and married his kinswoman. He practised during the Commonwealth and after the Restoration, but retired in disgust on Wren's appointment as Surveyor-General. [ED.]



Hee did many more workes of Eminency in many places, for hee was maister mason of all the Kings houses & all the Cinke portes in England, now there are 3 maister masons. hee had 3 sonns, Heñ. a fine painter, His 2d sonn Nickcolas a curious Sculptture, his youngest sonn was bred a scoller by docttor busby, hee was an Exelent Architectt.

writ by

Charles Stoakes

It will be noted that this list of Stoakes's is confined to structural work, no monuments being included. Of the fifteen works here recorded Stone himself omits all mention of nine: some of these were only executed by him in the capacity of Master Mason, under the direction of Inigo Jones, which may possibly account for his not making any reference to them; but others, such as the rebuilding of the Goldsmiths' Hall, 1634, the new Frontispiece to the porch of St. Mary's Church, Oxford, 1637, and the Water Gate, York House, c. 1626, were private commissions, and as they are all works of importance or interest, it is somewhat unaccountable that he should have forgotten to make note of them in his list of works, unless it was that his memory was at fault, and this omission might lead one to doubt the complete accuracy of Stoakes's statement. But in the case of one of the works—the Goldsmiths' Hall—we have confirmative evidence that the rebuilding was carried out under his superintendence as architect (see p. 10); and the fact that Stoakes has been proved to be correct in this instance gives some force to the probability that he rightly attributed the two other works to him. The disputed authorship of the new front to the porch of St. Mary's Church has already been alluded to on p. 70.

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The following entries are from the Note-book. As Mr. Spiers explains (p. 80) John Stone used some of the blank pages of his father's note-book to make a record of his own works executed between 1650 and 1657. The first entry begins on the reverse of fol. 22. [ED.]

### MONUMENTS ERECTED BY JOHN STONE

In the yeare of our Lord 1653 my Brother and I made a tombe for the Lord Ashley for wch we had 60*l*.

1653. ALTAR-TOMB TO JACOB, BARON ASTLEY, IN ALL SAINTS CHURCH, MAIDSTONE,  
CO. KENT. PLATE XLV (b).

This appears to be the only monument erected jointly by Henry and John Stone; the date given, 1653, being the year of Henry's death. John Stone provokingly does not mention where it was erected, and it is doubtful whether the name he gives Lord Ashley is correct, the first holder of that title being Sir Anthony Ashley Cooper, who was created Baron Ashley in 1661, and Earl of Shaftesbury in 1672. It is probable, therefore, that the monument erected by them was that to Lord Astley of Reading in All Saints' Church, Maidstone.





(a) ALTAR TOMBS TO SIR JOHN AND SIR PETER OSBORNE AND THEIR WIVES IN ALL SAINTS' CHURCH, CAMPTON, BEDFORDSHIRE. 1655.



(b) ALTAR TOMB TO JACOB BARON ASTLEY IN ALL SAINTS' CHURCH, MAIDSTONE, KENT. 1653.













(a) MURAL MONUMENT TO EDWARD MARTYN  
IN ST. MARY'S CHURCH, PUTNEY. 1655.



(b) MURAL MONUMENT TO ANNA LADY CLARKE IN ST. ANDREW'S CHURCH,  
SONNING, BERKS. 1654.



The monument, which is at the west end of the nave, is somewhat similar to those erected by Nicholas Stone to the Countess of Cumberland and to Sir John Wolstenholme. It consists of a large black marble slab on which is inlaid an achievement of arms carved in low relief in white marble. The slab is supported on four white marble balusters, standing on a black veined marble plinth. There is no inscription on the monument itself, but a tablet close by, on the west wall of the nave, describes the virtues of the deceased, and states that it was erected in 1653, a date which corresponds with that given by John Stone.

Sir Jacob Astley was the younger son of Isaac Astley of Melton Constable, an ancestor of Lord Hastings. He was born in 1579, and during the Civil War was an able commander on the royal side, commanding the foot-soldiers at the battle of Edgehill, and obtaining the rank of Major-General. In 1644 he was created Baron Astley of Reading. He married Agnes Imple, a lady of German descent, and died at the Old Palace, Maidstone, in February 1651-2.

In 1654 I made a tombe for my Lady Clarke and sett it up at Sunning neare Reading, for wch I had 45£.

1654. MURAL MONUMENT TO ANNA, LADY CLARKE, IN ST. ANDREW'S CHURCH, SONNING, CO. BERKS. PLATE XLVI (b).

A graceful mural monument of black and white marble in the north aisle. In an oval frame, decorated with a garland of laurel leaves, is a bust of Lady Clarke, a lady with strongly-marked features. The frame rests on a pedestal bearing a long inscription, and both are flanked by pilasters surmounted by an entablature decorated with three escutcheons, the two smaller ones bearing the arms of Clarke and Williams, and the centre one containing many quarterings.

Anna, Lady Clarke, was the daughter of John Williams of Marnhull, co. Dorset, citizen and goldsmith of London, and the wife of Sir John Clarke, of Abbots Salford, co. Warwick, Bart. She died in 1653. Sir John married as his second wife Anna, daughter of Leonard Hooke, who died in 1667, an inscription to her memory being added at the bottom of the tablet. Sir John left no children, and the baronetcy passed to his brother Simon.

The other monuments to members of the Williams family were made by John Stone, of which hereafter.

In 1655 I made a tombe for Mr. Martyn in Putney church for which I had 37£.

1655. MURAL MONUMENT TO EDWARD MARTYN IN ST. MARY'S CHURCH, PUTNEY, CO. SURREY. PLATE XLVI (a).

A large tablet fixed on the west wall of nave, near the ceiling. It is of white marble, partly polished and partly dull, with veined black marble shafts. The cornice has a curved broken pediment with scroll ends enclosing an escutcheon of arms.

Edward Martyn died in April 1655, at the age of 68.

In 1655 I made two Tombes for Collonell Osborne his Grand-father and mother, and his Father and mother, and set them up att Campton in Bedford 200£.



1655. ALTAR-TOMBS TO SIR JOHN OSBORNE AND HIS WIFE, DOROTHY, AND TO SIR PETER OSBORNE AND HIS WIFE, DOROTHY, IN ALL SAINTS' CHURCH, CAMPTON, CO. BEDFORD.

PLATE XLV (a).

A pair of monuments, similar in design, in a chapel on the north side of the chancel. They are of veined white marble, the more ornamental work being of statuary, and consist of plain altar-tombs, above which, against the wall, are large inscription-tablets surmounted by panels containing shields of arms with crests and mantling. At the sides are four cartouches containing arms, reminiscent of the work of John Stone's father.

The monument on the right is in memory of Sir John Osborne, Knt., of Chicksands, son of Peter Osborne. He was Treasurer's Remembrancer of the Exchequer, and Commissioner of the Navy, temp. James I. He married Dorothy, eldest daughter of Richard Barlee of Elsingham Hall, co. Essex. Sir John died in November 1628, at the age of 79, and his widow in May 1638, aged 76.

That on the left is to his son, Sir Peter Osborne, Knt., also Treasurer's Remembrancer, and for twenty-eight years Governor of the Island and Castle of Guernsey under James I and Charles I. He married Dorothy, daughter of Sir John Danvers, of Dantsey, granddaughter of Lady Carey, whose beautiful monument Nicholas Stone executed in 1617 (see p. 47), and sister of Henry, 1st Earl of Danby of Cornbury Park (see p. 71). Sir Peter died in March 1653-4, aged 68, and his wife in October 1650, aged 60.

In the same yeare I made a tombe for Mr Creswell att Newebottle church, Northntonshire for 100£.

1655. MURAL MONUMENT TO JOHN AND ELIZABETH CRESSWELL IN ST. JAMES'S CHURCH, NEWBOTTLE, CO. NORTHANTS.

PLATE XLVII (c).

The monument, which stands against the east wall of the north aisle, is somewhat unusual in composition. On a shallow altar-tomb bearing a boldly-cut inscription is a sarcophagus, above it being another inscription-tablet with cornice supporting busts of John Cresswell and his wife. The busts are of statuary marble, polished; they are excellent in execution, and have every appearance of being portraits. The main body of the monument is of veined white marble, and the altar-slab of touch. Above the busts is a cartouche containing the Cresswell and Wilcox arms, impaled.

John Cresswell, of Purston, co. Northants, married Elizabeth, daughter and co-heir of Rowland Wilcox of Lilburne, in the same county, by whom he had issue two sons and six daughters. He died in May 1654, at the age of 42, his widow erecting the monument to his memory.

<sup>1</sup> Formerly I made a little tombe of white marble being an eagle with an escutcheon on his brest sett up at Sunning in Berks for 7£.

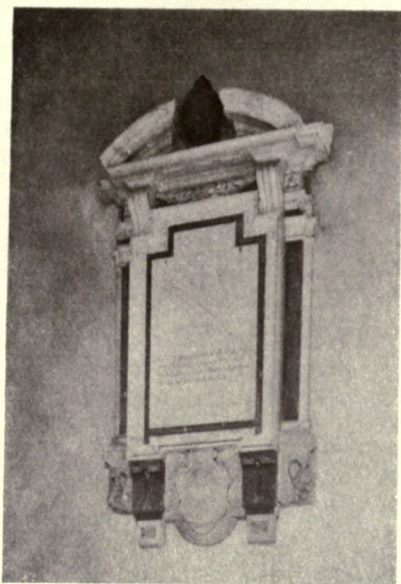
MURAL TABLET TO CARIUS WILLIAMS AND HIS SISTER IN ST. ANDREW'S CHURCH, SONNING, CO. BERKS.

No name or date is mentioned by John Stone, but the eagle is easily identified, close to the monument erected to Lady Clarke in 1654 (see p. 139). The tablet consists of a white marble spread-eagle carrying a shield against its breast, beneath it being an inscription-panel. It was erected by Sir John Williams, Bart., in memory of his brother Carius, and a sister unnamed, Anna, Lady Clarke, being another sister.

Although the inscription suggests that Carius and his sister were buried in the church, there is no entry of the fact in the registers; from the wording of the next entry of John Stone it seems likely that the tablet was erected in 1650.

<sup>1</sup> Commencement of fol. 23. [ED.]

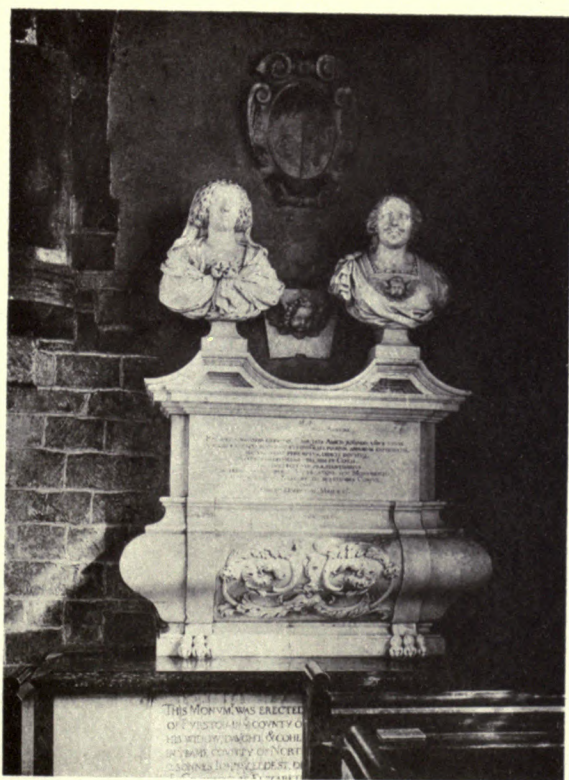




(a) MURAL TABLET TO SIR JOHN HEIGHAM IN ALL SAINTS' CHURCH, BARROW, SUFFOLK. ca. 1650.



(b) MURAL TABLET TO LIONEL AND ANNA BACON IN ST. ETHELBERT'S CHURCH, HESSETT, SUFFOLK. 1653.



(c) MURAL MONUMENT TO JOHN AND ELIZABETH CRESSWELL IN ST. JAMES'S CHURCH, NEWBOTTLE, NORTHANTS. 1655.



(d) MURAL TABLET TO SIR JOHN WILLIAMS IN THE TEMPLE CHURCH, LONDON. 1656.







Also I made a tombe in 1650 or thereabouts for Sir John Higham and sett it up at Barrow in Suffolke, for wch I had 40£.

c. 1650. MURAL TABLET TO SIR JOHN HEIGHAM IN ALL SAINTS' CHURCH, BARROW,  
CO. SUFFOLK. PLATE XLVII (a).

A tablet of white and black marble on the south wall of the chancel. The general proportion of the design is good, but the detail is debased.

Sir John Heigham, Knt., who was the son of Sir Clement Heigham, Speaker of the House of Commons in 1554, died in May 1626, in his ninety-eighth year. The tablet was erected by his great-grandson Clement.

In 1653 I made a little monu. for Mr Bacon and sett it up att Hessem in Suffolk for 30£.

1653. MURAL TABLET TO LIONEL AND ANNA BACON IN ST. ETHELBERT'S CHURCH, HESSETT,  
CO. SUFFOLK. PLATE XLVII (b).

A white and black marble tablet in a chapel on the south side of the chancel. It is well executed, but is too fanciful in design.

Lionel Bacon of Hessem and his wife, Anna, to whom the tablet was erected, died respectively in 1651 and 1653. The coat of arms on the shield indicate that his family, by whom the church was built, were not connected with the Bacons of Redgrave.

In An. 1656 I made a little monument for sir Francis Mansell and sett it up in St Gregory's by Pauls, for which I had 20£.

1656. MONUMENT TO SIR FRANCIS MANSELL, BART., IN THE CHURCH OF ST. GREGORY NEXT ST. PAUL'S.

This monument was presumably destroyed when the church was taken down after the Great Fire.

Sir Francis Mansell, of Muddlescombe, co. Carmarthen, Bart., was the second son of Sir Edward Mansell, Knt. He married, firstly, Catherine, daughter of Henry Morgan, and, secondly, Dorothy, daughter of Alban Stepney. He was created a baronet in 1622.

In An. 1656, I sett up a little Tombe in the Temple church for Sir John Williams and had for it 10£. It was an Eagle of white marble &c.

1656. MURAL TABLET TO SIR JOHN WILLIAMS IN THE TEMPLE CHURCH, LONDON.  
PLATE XLVII (d).

This tablet, formerly on the south wall of the choir, but now in the triforium, resembles very closely that erected to Carius Williams at Sonning (see p. 140), and the arms are the same in both cases. Both are novel and appropriate treatments for the disposal of the shield, the eagle, displayed, being one of the devices in the Williams arms.

Sir John Williams, Knt., of Minster Court, Kent, was a member of the Inner Temple, and served the office of High Sheriff of Kent in 1667. He died unmarried in the Temple on February 27, 1668-9, and, according to Dr. Wood,<sup>1</sup> 'was buried in the church under Mr. Denne's monument near the Saints' bell, the 26th of March, 1669', a month after his death!

<sup>1</sup> *Register of Burials at the Temple Church.* By Rev. H. G. Woods, 1905.



<sup>1</sup> In Ano. 1656, I sett up a Tombe for Sir Edward Spencer att Brainton neare Althrop in Northamptonshire for wch I had 64£.

1656. MONUMENT TO SIR EDWARD SPENCER IN ST. MARY'S CHURCH, GREAT BRINGTON, CO. NORTHANTS. PLATE XLVIII (b).

A monument of unusual, and not very attractive, design, executed in veined white marble, and standing in the Spencer Chapel. The monument is allegorical in conception, and its form was doubtless dictated by the donor. The half-length figure of Sir Edward is presumably rising out of the urn of the resurrection, he wears the breastplate of righteousness, his right arm rests on a four-square pillar—the Word of God—and his left hand on the Bible, standing on the pillar of truth.

Sir Edward Spencer, Knt., was the youngest son of Robert, first Baron Spencer, and brother of the second Baron, William, whose sumptuous monument Nicholas Stone executed in 1638. He died in February 1655, at the age of 61, his monument being erected by his widow, Maria, daughter of John Goldsmith of Wilby, co. Suffolk.

The same year I sett up a Tombe att Belstead near Ipswich, for Mrs Blosse for wch I had 20£.

Another in the same place for his father and mother 10£.

1656. MURAL TABLETS TO ELIZABETH, WIFE OF THOMAS BLOSSE, AND TO TOBIAS BLOSSE AND HIS WIFE, ELIZABETH, IN ST. MARY'S CHURCH, BELSTEAD, CO. SUFFOLK.

PLATE XLIX (b) and (c).

John Stone's meaning is not very clearly expressed, but the tablets themselves show that the former was erected to Elizabeth, the second wife of Thomas Blosse, and the latter to his parents, Tobias and Elizabeth Blosse. The tablet to Mrs. Blosse is of white marble. The inscription is contained in a slightly convex oval panel surrounded with drapery, and above it is a shield containing the arms of Blosse and Darcy, impaled. Below the panel are small kneeling figures, quaintly carved, of Thomas Blosse and his wife, their two sons and three daughters. The tablet to Tobias Blosse and his wife is a very simple one, also of white marble, its form suggesting a suspended hatchment.

Tobias Blosse of Belstead was the son of Thomas Blosse of Ipswich. He married Elizabeth, daughter of Thomas Siclemore of Ipswich, and died in January 1630-1, leaving two sons, Thomas and Tobias, and several daughters. Thomas Blosse, the eldest son, married firstly, Mary, daughter of William Cage, by whom he had one son and one daughter, and, secondly, Elizabeth, daughter of Sir Robert Darcy of Dartford, Knt., by whom he had two sons and three daughters. She died in 1653, aged 40.

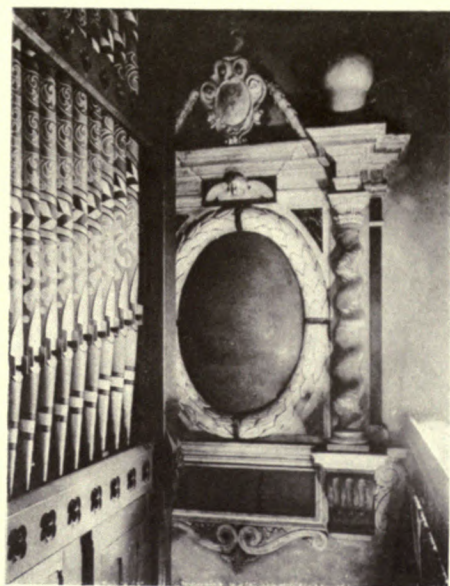
1657 I sett up a Tombe att Sunning for 2 children of Mr Rich of that place, for which I had payd 100£.

1657. MURAL TABLET TO CHARLES AND ELIZABETH RICH IN ST. ANDREW'S CHURCH, SONNING, CO. BERKS. PLATE XLVIII (a).

This tablet, of white and grey marble, is in the organ chamber, its confined and dark position preventing a good representation of it being taken. A bold oval frame of laurel leaves encloses a slightly convex panel, the long inscription on which is now almost illegible. At the sides are twisted columns with enriched Doric capitals of graceful design, supported on corbels and carrying an entablature with a heavily-moulded cornice. Above it are two urns similar in form to that of the Spencer monument, and a cartouche containing the Rich arms.

<sup>1</sup> Fol. 23 reverse. [Ed.]





(a) MURAL TABLET TO CHARLES AND ELIZABETH RICH IN ST. ANDREW'S CHURCH, SONNING, BERKS. 1657.



(b) MONUMENT TO SIR EDWARD SPENCER IN ST. MARY'S CHURCH, GREAT BRINGTON, NORTHANTS. 1656.













(a) MURAL TABLET TO SIR JOHN BANKS IN CHRIST CHURCH CATHEDRAL, OXFORD. 1654.



(b) MURAL TABLET TO TOBIAS BLOSSE AND HIS WIFE, ELIZABETH, IN ST. MARY'S CHURCH, BELSTEAD, SUFFOLK. 1656.



(c) MURAL TABLET TO ELIZABETH, WIFE OF THOMAS  
BLOSSE, IN ST. MARY'S CHURCH, BELSTEAD. 1656.



Charles and Elizabeth Rich, who died in 1655 and 1656 respectively, were the infant children of Sir Thomas Rich, a Turkey merchant who assisted the Royalist cause during the Civil War, and was created a baronet in 1661. He married Elizabeth Cokayne, and died in 1667.

In An. 1654, I sett up a little Compartim. Monum. of white marble for Sir John Bankes in Christ Church in Oxford. 50 $\text{£}$ .

1654. MURAL TABLET TO SIR JOHN BANKES IN CHRIST CHURCH CATHEDRAL, OXFORD.  
PLATE XLIX (a).

This tablet, which is of statuary marble, is in the south aisle of choir. The design takes the form of a large cartouche, and though the scheme is somewhat fussy the component parts are well grouped, and the execution is excellent.

Sir John Bankes was educated at Queen's College, and later became Attorney-General and Chief Justice of Common Pleas. He was knighted in 1630, and died at the age of 55 in 1644.



## THE WILL OF NICHOLAS STONE

Extracted from the Principal Registry of the Probate Divorce and  
Admiralty Division of the High Court of Justice.

In the Prerogative Court of Canterbury.

IN THE NAME OF GOD AMEN the thirtyth day of Januarie in the yeare of our Lord God One thowsand six hundred and forty and in the sixteenth yeare of the raigne of our Sovereigne Lord Charles by the grace of God King of England Scotland France and Ireland Defender of the faith &c.

I, NICHOLAS STONE of the parish of St Martin in the Feildes in the county of Midd. Esquier Master Mason unto his Matie knowinge the uncertainty of my life findinge my bodie disposed to bee sickley but my memory perfect thanks bee to God for the same doe for the setlinge that worldly estate which it hath pleased God to endowe mee wth ordaine this my last will and testament in forme following revokinge all other wills and testaments by mee formerly made First I committ my soule into the hands of Almighty God having by the merittes death and passion of my Lord and Saviour Jesus Christ to bee accompted amongst the number of the elect Saints unto whom shal bee pronounced (at the great day of Judgment) that glorious sayinge come yee blessed of my Fathér inheritt the Kingdome prepared for you from the begininge of the world and I commend my body to the earth from whence ytt came to bee buryed in such decent manner as ytt shall please Marie my most deere wife one of my executors heereafter and herein named to thinke fitt and appointe And as concerninge my guiftes grauntes and bequestes as hereafter followeth touching my worldly estate as well reall as personall

First I bequeath unto the sayd parish of St Martin in the Fieldes in the county of Midd. to bee distributed amongst the poore people of the same parish by the churchwardens and overseers <sup>1</sup> (*tenn pounds lawfull monie that is to say five pounds thereof breade and five pounds residue in monie*

*Item I give to the companie of free masons London tenn pounds of like monie to be payed them within six monthes next after my decease*

*Item I give and bequeath unto my lovinge and kinde freind Mr Henry Wickes of the saide parish gent five pounds to buy him a ringe to weare in remembrance of me*

*To Mr. John Every Serjaunt Plummer to his Matie twenty shillings to buy him a ringe*

*To Mr Andrewe Durden twenty shillings alsoe to buy him a ringe*

*To Mr Thomas Bayley glazier unto his Matie likewise twentie shillings to buy him a ringe*

*And to Mr Symon Basell & his wife of Greenewich in the County of Kent forty shillings to buy each of them ringes*

*Item I give to Elizabeth Goodricke the nowe wife of Mathewe Goodricke the elder of the said parish of St Martin three pounds*

*Unto Jane Larkyn the wife of Christofer Larkyn three pounds*

*And unto Charles Stokes my kinsman three pounds*

*Unto my Goddaughter Barbera Waterer five pounds to make her a gounde*

*Unto my Goddaughter Elizabeth the daughter of Cleophas Herne five pounds*

*Item I give unto Gabarill Stacie and Anne his wife tenn pounds*

*Unto John Groceman and Susan his wife tenn pounds*

*Unto Grace the nowe wife of Andrewe Kerne and all her children tenn pounds vizt. five pounds to herself and the other five pounds amongst her children*

<sup>1</sup> The following portion of the Will, in italics, was erased in 1643, when Stone added a codicil, and the next sentence, between inverted commas, was substituted.



*To Elizabeth Hearn wife of Cleophas Hearn in consideration of her watchinge and the greate paines shee hath taken with mee in the time of my sicknesse the somme of tenn pounds*

*Item I give unto my servants Robert Parke Thomas Morlin Anthonie Ellis Esias Usher every one of them twenty shillinges and to every other of my servants two shillinges and sixpence a peece at the discretion of my said wife*

*Item I give unto Nicholas Hill my poore boy servant and Godchild tenn pounds to bee payed him at the expiracion of his apprenticeshippe soe that he serve out his apprenticeshippe faithfully and well*

*Item I give unto my moste lovinge freind John Waterer of the said parish of St Martin in the Feilds marchant twenty pounds whome I doe hereafter and herein nominate to bee one other of my Executors and this is for his paines and greate care which I am well resolved of that hee will take (if it shall please God to endue him with life) in and about the execution of this my last will and testament) 'I leave att the discretion of the executors as they shall thinke good for this and all legacyes'*

*Item I give unto my lovinge sonne John Stone two hundred poundes to bee payd him within three yeares next after my decease out of such monie as shall bee payd to my executors as debts owinge to mee not doubting but that yf my sonne shall endeavour to doe himselfe good and please his mother but that shee wil bee helpinge to the advancement of his porcion.*

*Item I give unto my three sonnes Henry Stone Nicholas Stone and the sayd John Stone all my bookes manuscripts draughtes signes instrumentes and other thinges thereunto belonginge which nowe remayne in my studie in my nowe dwelling howse to bee equally divided amongst them share and share alike and then lotte to bee cast amongst them for those shares And if any of my sayd sonnes doe decease before the sayd division then my will is that the survivors or survivor shall have and enjoy the rest of the shares.<sup>1</sup>*

All the rest and residue of my goods personall which are called chattles personall herein not before by mee given or bequeathed I doe hereby give devise and bequeath unto my sayd deere wyfe Mary Stone and to my sayd twoe sonnes Henry and Nicholas Stone after my debtes legacyes and funerall expences payd and discharged to bee equally parted and devided amongst them share and share alike And yf ytt shall please God that eyther of my sayd sonnes Henry and Nicholas to departe this lyfe before the parting, and devidinge of the sayd shares Then my will and meaning ys that the other of my sayd sonnes Nicholas or Henry wch of them shalbee livinge shall have the other intended part of his sayd brother of the sayd personall estate when ytt ys devided into three equal parts

And whereas I am possessed of an estate in chattells reall that is to say of and in one howse and garden plott in the howldinge and possession of the sayd Gabriell Stacey of and one other howse and garden plott in the howldinge and possession of Thomas Kinward joyner and of and in one other house and garden plott in the howldinge and possession of Katherine Kellett widdowe all of them lying scituate and beinge in the said parish of St Martin in the Feildes leased unto mee by the Lord Leppington nowe Earle of Monmowth I doe heereby give and devise the same and every part thereof and all other my leases of what kinde soever unto my sayd deere wyfe and my lovinge sonne Nicholas Stone and the remaynder of all the tearme of yeares and time in the same yett to come and unexpired and to the longer liver of them

And whereas I am lawfully seized of an estate in fee simple of and in all those three howses nowe in the howldinge tenure possession or occupacion of Edward Turney or his assignes scituate and being in Red Rose and White Rose Streete in the parish of St Martin in the Feildes with all and singular thappurtenances, beinge builded upon lands graunted in fee farm from the Earle of Bedford and by mee purchased from Richard Harris, And alsoe of and in one parcell of grounde lyinge in White Rose Streete in the sayd parish fronting uppon Long Acre and adjoyning unto the ground of Robert Boys Esquire whereuppon two howses are built and one parte of the ground remayneth unbuilt uppon being all parte of the said fec farme and likewise purchased of the sayd Harris I doe give will and bequeath the said five howses and the sayd parcell of ground with all and every the appurtenances unto my lovinge sonne Henry Stone to hold to him and the heires of his body lawfully begotten or to bee begotten And for want of such issue then to my lovinge sonne Nicholas Stone to hold to him and the heires of his body lawfully begotten or to bee begotten

<sup>1</sup> Another clause occurs in the Will at this point, which was afterwards cancelled.



And for want of such yssue then to my lovinge sonne John Stone to howld to him and the heires of his body lawfully to be begotten and for want of such yssue then to the right heires of mee the sayd Nicholas Stone partie to these presents for ever. Provided neverthesse and upon condicion and ytt is my intent and meaning that my sayd sonne Henry shall forthwth uppon his retorne into England from beyond the Seas give his bond of two hundred pounds sufficiently executed in lawe unto my deere wyfe his mother as shalbee advised by her counsell learned in the lawes to pay unto her every yeare halfe yearly or quarterly att the fowre usuall feastes or some of them duringe the naturall lyfe of my sayd wyfe the somme of tenn poundes lawfull English money if in case shee shall soe long continewe the widdowe of mee the sayd Nicholas Stone and not otherwayes and if ytt shall soe happen that the premisses by mee last devised shall come unto my sonne Nicholas or to my sonne John by vertue of this my sayd will or to any of them by discent from any of their brothers without the limitation of my sayd will or other wayes then my will ys that my sayd sonnes Nicholas or John or one of them as the case shall require give bond of two hundred pounds unto my sayd wife to pay unto her tenn poundes yearly or quarterly during her naturall life as before herein is expressed in case she shall soe long continewe my widdow and not otherways.

And whereas I am lawfully seized in fee simple of and in all that messuage or tenement wherein I now dwell with thappurtenances and of and in three messuages or tenements lately erected uppon a parcel of ground parcell of the fee farme lately by mee purchased of the Earle of Bedford parte whereof adjoyneth unto the wall of the stables belonging to the Earle of Pembroke and Mountgomery scituate and being in the sayd parish of St Martin in the Feildes and fronting towards Long Acre in the said parish on the North part and part thereof openinge into the streete now called White Rose Streete on the west parte I do will give devise and bequeath the sayd messuages or tenements parcell of grounds and buildings and fee farm wth thappurtenances unto my loving sonne Nicholas Stone To hold to him and the heires of his bodie lawfully begotten or to bee begotten and for want of such yssue then to my lovinge sonne Henry Stone and to the heires of his body lawfully begotten or to be begotten and for want of such issue then to my loving sonne John Stone to hold to him and to the heires of his body lawfully to be begotten And for want of such issue then to the right heires of mee the sayd Nicholas Stone partie to these presentes for ever Provided that my kinsman George Paddon, nor none of his issue shall inherit any my freehowld landes before mencioned Provided alsoe neverthesse and it is my intent and meaning hereby that my sayd sonne Nicholas Stone shall forthwith uppon his retourne into England from beyond the seas give like bond of three hundred poundes in due forme of lawe as before expressed unto my most lovinge wyfe Marie Stone to pay unto her twenty poundes halfe yearly or quarterly at the feastes afforesayd during the natural lyfe of my sayd wyfe yf in case shee shall soe long continue unmarried and the widdowe of mee the sayd Nicholas Stone and not otherwise And that my sayd wyfe shall duringe her sayd widdowhood have and enjoy the best two chambers in the howse wherein I now dwell and the convenient use of all or any the roomes in the same house.

And be itt allsoe provided that yf any of my sayd sonnes shall refuse or neglect to performe my sayd will in givinge bond to my sayd wyfe to the effect afforesayd then I doe heereby give and graunt devise and bequeath all and every my sayd freehold landes unto the sayd John Waterer and his heires and that hee the sayd John Waterer shall stand and be seised and his heires of and in all and every the same premisses with the appurtenances to the intent and purpose followinge that is to say pay unto my sayd wyfe in the default of any of my sayd sonnes or any of them out of the sayd freehowld lands hereby formerly given unto my sayd sonne Henry the sayd somme of tenn poundes yearly to bee payd as before herein ys expressed, and out of the freehold landes hereby formerly given unto my sayd sonne Nicholas the sayd somme of twentie poundes yearelie to bee payd as aforesayd And this in case my sayd wyfe shall continue and remaine the widdow of me the sayd Nicholas Stone and not otherwise but in case my sayd wife after my decease shall marrie that then the estate of the sayd John Waterer and of his heires shall absolutely cease determine and be voyd in all construccion of lawe to all intents and purposes. And I doe by this my sayd will and testament ordaine my sayd wyfe Marie Stone my sayd sonnes Henry Stone and Nicholas Stone . . .<sup>1</sup> to take

<sup>1</sup> Another clause occurs in the Will at this point, which was afterwards cancelled.



## THE WILL OF NICHOLAS STONE

147

the Probate of this my Will and Testament uppon them or eyther of them and execution thereof All the rest and residue of all my goodes cattle and chattells not herein and heereby formerly bequeathed I give and bequeath to my sayd wyfe IN WITNESSE whereof and of this my last will and testament I the sayd Nicholas Stone partie of these presents have to every sheete of paper contayninge five sheetes whereof this being one subscribed my name and fixed my seale the day and yeare first above written - NICHOLAS STONE -

MEMORANDUM that this was published to bee the last will and testament of the sayd Nicholas Stone in the presentes of us

Isa Wright Cleophas Hearnese Anthony Ellis Thos Gilbert Scr.

This 24th of August 1643 I have reviewed this my will and I am resolved that the will shall stand to my wyfe and three sonnes and for nothing els for all legacies I confirme none but leave all to the discrecon of the executors the which I appoint to bee my loving wife Marie Stone and my two sonnes Henry and Nicholas Stone and the reason I take of the legacies ys some are deade and some have benn otherwise satisfyed, and all the rest after my debts payd and a decent funerall I leave att their disposes And that ys my last will and testament And I sett my hand and seale in the presence of those whose names are here under wrytten -- NICHOLAS STONE --

*Note. The Witnesses names are not given on this copy of the Will.*

PROVED:

10th February 1647 [old style]

Examined and agrees with the original will

J. S. L. Southwood

Ja. Ireland

14 Feb. 1647.

Recd. original Will to the use of Henry his only surviving Exor.

Ja. Ireland.



# INDEX TO THE CHURCHES AND HOUSES WHERE WORK WAS EXECUTED BY NICHOLAS STONE, ARRANGED ACCORDING TO COUNTIES

## LONDON AND WESTMINSTER.

<b>Aldersgate Street.</b> Countess of Home.	
Chimney-pieces . . . . .	117
<b>All Hallows, London Wall.</b>	
A Font . . . . .	78
<b>Charter House.</b>	
Monument to Thomas Sutton . . . . .	40
Wall Tablet to John Law . . . . .	40
<b>Goldsmiths' Hall, Foster Lane.</b>	
Designed and built by him [C. Stoakes] . . . . .	136
<b>Holborn, Brokehouse.</b> Lord Broke.	
A Dial . . . . .	49
<b>Holborn, Hatton House.</b> Duchess of Richmond.	
3 Chimney-pieces . . . . .	69
A Stone Staircase . . . . .	101
<b>Royal Exchange.</b>	
Statues of Edward I, Richard III, Henry VIII, and Elizabeth . . . . .	57
<b>St. Andrew, Undershaft.</b>	
Monument to Mr. Hareson . . . . .	78
A Font . . . . .	78, 87
<b>St. Benet, Paul's Wharf.</b>	
Monument to Mr. Samson . . . . .	80
<b>St. Clement Danes.</b>	
Wall Tablet to Mrs. Donne . . . . .	50
<b>St. Dunstan, Fleet Street.</b>	
Monument to Sir Richard Hutton . . . . .	78
<b>St. Giles in the Fields.</b>	
Tomb for Mr. Slode . . . . .	50
<b>St. Helen, Bishopsgate.</b>	
Monument to Sir Julius Caesar . . . . .	74, 105
<b>St. James's Palace.</b>	
The Chapel [C. Stoakes] . . . . .	136
A Dial . . . . .	49
<b>St. Margaret, Lothbury.</b>	
Tomb for Alderman Stiles . . . . .	51
<b>St. Martin in the Fields.</b>	
Tomb for Sir George Coppin . . . . .	63
<b>St. Mary, Aldermanbury.</b>	
Tomb for Sir Thomas Hayes . . . . .	45
<b>St. Michael, Crooked Lane.</b>	
Tomb for Mr. Withins . . . . .	74
<b>St. Olave, Jewry.</b>	
Tomb for Sir Thomas Campbell . . . . .	42
<b>St. Paul's Cathedral.</b>	
The Inigo Jones Portico [C. Stoakes] . . . . .	136
Black Marble Steps . . . . .	128
Monument to Dr. Donne . . . . .	64
Monument to Sir Simon Baskerville . . . . .	135

<b>Savoy Palace (?)</b> Lady Stafford.	
Chimney-piece . . . . .	121
<b>Somerset [or Denmark] House.</b> Her Majesty.	
Chimney-piece for the Queen's Bed-chamber . . . . .	86
Marble Paving and Steps . . . . .	100, 101, 104
Masonry to the Chapel . . . . .	121
Water Gate [C. Stoakes] . . . . .	136
Work to the Fountain . . . . .	105
<b>Tart Hall, St. James's.</b> Alethea, Countess of Arundel.	
Building of the House . . . . .	125, 126
<b>Westminster Abbey.</b>	
Monument to Edmund Spenser . . . . .	54
" to Francis Holles . . . . .	54
" to Sir George Holles . . . . .	54
Wall Tablet to Sir Richard Coxe . . . . .	55
" to Isaac Casaubon . . . . .	55
Monument to Sir George Villiers and the Countess of Bucking-ham . . . . .	60, 89, 90, 91
Monument to Dudley Carleton, Visct. Dorchester . . . . .	77
<b>Westminster, the New Chapel in Tuthill Fields.</b>	
A Font . . . . .	78, 129
<b>Westminster, The Deanery.</b> Bishop of Lincoln.	
White and Black Marble Hearth . . . . .	130
<b>Whitehall.</b>	
Master Mason for the new Ban-queting House . . . . .	49, 136
The Dial in the Privy Garden . . . . .	49, 136
<b>Whitehall.</b> Countess of Carlisle.	
Chimney-piece . . . . .	132
<b>York House, Strand.</b>	
The Water Gate [C. Stoakes] . . . . .	136

## BERKSHIRE.

<b>Radley.</b>	
Monument to Sir William and Lady Stonehouse . . . . .	72
<b>Sonning Church.</b>	
Tomb for Dr. Wright . . . . .	52
<b>Windsor Castle.</b>	
Purbeck and Headington Stone . . . . .	106, 107, 132
Cantilevers and Landings for a Bal-cony . . . . .	106
Stone Chimney-piece. Marble Hearths . . . . .	106



## Windsor Castle—(continued).

Statue of Diana . . . . .	106
Stone Steps . . . . .	132
Panel of the Royal Arms in Portland Stone . . . . .	132

## BUCKINGHAMSHIRE.

### Great Missenden Church.

Monument to Lady Boys, relict of Sir Wm. Boys . . . . .	119
---	-----

## ESSEX.

### Chelmsford [one mile this side of].

Tomb for Mr. Penson . . . . .	56
Theobalds. King James I, and King Charles I. . . . .	
Rebuilding the Fountain . . . . .	49
Marble Chimney-pieces, Gate Piers, &c. [C. Stoakes] . . . . .	136

### Walthamstow.

Monument of Sir Thos. and Lady Merry . . . . .	67
--	----

## HAMPSHIRE.

### Porchester.

Tomb for Sir Thomas Cornwallis . . . . .	51
--	----

## HERTFORDSHIRE.

### Berkhamsted. SS. Mary and Peter.

Monument to Thomas Baldwin . . . . .	135
--------------------------------------	-----

### Hatfield Church.

Monument to William Curle . . . . .	50
-------------------------------------	----

### Watford Church.

Monument to Sir Chas. Morison, Kt. . . . .	48
„ to Sir Chas. Morison, Bt., and his wife . . . . .	60

## KENT.

### Boughton Monchelsea.

Monument to Sir Francis and Lady Barnham . . . . .	94
--	----

### Canterbury Cathedral.

Mural Tablet to Orlando Gibbons . . . . .	63
---	----

### Charlton Church, by Greenwich.

Monument to Sir Adam Newton, Bt. . . . .	65
--	----

### Chilham Church, near Canterbury.

Monument to Mary, wife of Sir Dudley Digges . . . . .	85, 86, 90
Also some work to the private Chapel . . . . .	85

### Dover Castle, St. Mary's Church.

Tomb for Henry Howard, Earl of Northampton . . . . .	38
--	----

### Eastwell Church.

Monument to Sir Heneage Finch . . . . .	88
---	----

### Greenwich Palace.

Purbeck Paving of the Terrace Walk . . . . .	113, 114
Marble Paving in the Great Square Room . . . . .	113, 114
Marble and Stone Hearths, Chimney-piece . . . . .	118, 119

## Greenwich Palace—(continued).

The fine Mosaic Paving, and the Geometrical Stairs [C. Stoakes] . . . . .	136
---	-----

### Mersham Hatch, near Ashford.

Monument to Bridget, second wife of Sir Norton Knatchbull . . . . .	71
---	----

### Wingham Church, near Canterbury.

Monument to Sir Thomas Palmer, Kt. . . . .	67
--	----

## LINCOLNSHIRE.

### Crowland Abbey.

Monument to Mr. Molesworth . . . . .	51
--------------------------------------	----

### South Carlton Church, near Lincoln.

Monument to Sir John and Lady Monson . . . . .	57
--	----

## MIDDLESEX.

### Chelsea. Sir John Danvers.

A Dial, and Statues of an old man and woman . . . . .	50
---	----

### Enfield Church.

Monument to Mrs. James Palmer . . . . .	51
---	----

### Hadley Church, by Barnet.

Monument to Sir Roger Wilbraham . . . . .	44
---	----

### Hampton Court Palace.

The Hazard in the new Tennis Court . . . . .	111
Marble Hearth for Her Majesty's Privy Chamber . . . . .	111

### Stanmore Church.

Portland Stone Porch . . . . .	79
A Font . . . . .	79
Monument to Sir John Wolstenholme . . . . .	79

### Stanwell Church, near Staines.

Monument to Lord Knyvett . . . . .	65
------------------------------------	----

## NORFOLK.

### Emneth Church, near Wisbech.

Monument to Sir Thomas Hewer . . . . .	46
--	----

### Holkham Church, near Wells on Sea.

Tomb of Mr. Miles Armiger . . . . .	123
Monument to Meriall, wife of John Coke, fourth son of Sir Edward Coke . . . . .	127

### Norwich.

Tomb for Alderman Anguish . . . . .	45
-------------------------------------	----

### Oxnead, near North Walsham. Sir William Paston

Teignton Stone, Perbeck Paving, &c. . . . .	97, 98, 130
---	-------------

Doors, and Door Frames . . . . .	96
----------------------------------	----

Iron Pergola . . . . .	96
------------------------	----

Chimney-pieces . . . . .	68
--------------------------	----

Group—Venus and Cupid . . . . .	68
---------------------------------	----

Statues of Jupiter and Cerberus . . . . .	68
---	----

„ of Hercules and Mercury . . . . .	68, 128
-------------------------------------	---------

„ of Flora . . . . .	98
----------------------	----

„ of Apollo, Juno, and Diana . . . . .	68, 129
--	---------

Busts of Marcus Aurelius, and Faustina . . . . .	98
--	----

Marble Table . . . . .	68
------------------------	----

Shield of arms . . . . .	97, 102
--------------------------	---------



**Oxnead Church.**

- Monument to Lady Katherine Paston . . . 69  
**Paston Church**, near North Walsham.  
 Monument to Katherine, wife of Sir  
 Edmund Paston . . . 58, 122  
 Monument to Sir Edmund Paston . . . 59, 102  
**Quidenham**, near Diss. Sir John Holland.  
 Chimney-piece . . . 68  
**Shotesham Church**, near Norwich.  
 Floor Slab to Edmund Doyly . . . 124  
**Tittleshall Church**, near Swaffham.  
 Monument to Sir Edward  
 Coke . . . 75, 121, 125, 128

## NORTHANTS.

- Blatherwick Church.**  
 Monument to Thomas Randolph, Poet . . . 129  
**Great Brington**, near Northampton.  
 Monument to William, second Baron  
 Spencer, and his wife, Pene-  
 lope . . . 75, 120, 122, 124  
**Kirby Hall.** Sir Christopher Hatton.  
 Chimney-piece . . . 119  
 Corbels, Windows, Shield of Arms,  
 Model of Staircase, Iron Case-  
 ments . . . 125  
 Bust of Marcus Aurelius . . . 125  
 „ of Apollo, and of six Emperors . . . 128  
**Newbottle, St. James's Church.**  
 Monument to John and Elizabeth  
 Cresswell . . . 140  
**Stowe, St. Michael's Church.**  
 Monument to Elizabeth Carey . . . 46

## NORTHUMBERLAND.

- Newcastle Cathedral.**  
 Monument to Sir George Selby . . . 43  
**Northumberland** [place unnamed].  
 Monument for Mr. Chansfield . . . 51

## OXFORDSHIRE.

- Cornbury House**, near Witney. Earl of  
 Danby.  
 Design for new House, and superin-  
 tending its erection . . . 70, 92, 137  
**Oxford.**  
**Botanical Gardens.**  
 Three Stone Gateways . . . 70, 137  
**Magdalen College Chapel.**  
 Tomb for the two sons of Sir Thos.  
 Lyttleton . . . 74  
**Merton College Chapel.**  
 Mural Tablet and Bust to Sir Thos.  
 Bodley . . . 40  
**New College Chapel.**  
 Monument to Dr. Barker . . . 64  
**St. Mary's Church.**  
 The South Porch [C. Stoakes] . . . 137

## RUTLAND.

- Exton Church.**  
 Proposed Monument to John, first  
 Lord Harington, his wife, son,  
 and daughter, which was ap-  
 parently not executed . . . 47

## SHROPSHIRE.

- Acton Burnell Church.**  
 Monument to Sir Humphrey Lee . . . 66

## SUFFOLK.

- Ampton, Church of SS. Peter and Paul.**  
 Mural Tablet to William Whettell . . . 56  
**Bramfield, St. Andrew's Church.**  
 Monument to Arthur and Elizabeth  
 Coke . . . 73  
**Hastead, All Saints' Church.**  
 Monument to Sir Robert Drury . . . 45  
**Letheringham Church (P).**  
 Monument to son of Sir Robt.  
 Naunton . . . 66  
**Redgrave Church**, near Diss.  
 Effigies of Sir Nicholas and Lady  
 Bacon . . . 52  
 Monument to the wife of Sir Edmund  
 Bacon . . . 52  
 Mural Tablet to Lady Gawdy, dau. of  
 Sir Nic. Bacon . . . 52  
**Suffolk.** Church unnamed.  
 Tomb for Mr. Cornwallis . . . 52  
**Wickhambrook Church.**  
 Monument to Captn. Higham . . . 59

## SURREY.

- Bagshot Lodge.** His Majesty.  
 Chimney-pieces, Paving, &c. . . . 95  
**Nonsuch Palace.** His Majesty.  
 Rebuilding the fountain . . . 49  
**Oatlands Park.** Her Majesty.  
 Black and White Marble Paving . . . 108, 111  
 Black Marble Coping to Fountain . . . 111  
**Putney.** Sir Abraham Dawes.  
 Chimney-piece . . . 105  
**Roehampton.** The Lord Treasurer's  
 [Earl of Portland].  
 A Sun Dial . . . 88  
**Wimbledon.** Probably Wimbledon House.  
 Marble Hearths in the Gallery and  
 Gt. Chamber . . . 131

## WARWICKSHIRE.

- Chesterton Church.**  
 Monument to William Peyto and wife . . . 76  
**Compton Verney House Chapel**, near  
 Kington.  
 Monument to Sir Richard Verney,  
 and Margaret, Lady Verney . . . 73  
**Warwick, St. Mary's Church.**  
 Monument to Sir Thomas Puckering . . . 76



## Warwickshire—(continued).

Monumental Slab to his daughter  
Cecilia, who died in 1636 . . . 109

## Warwickshire. Church unnamed.

Tomb for Lady Knechtly (? Knightley) . . . 72

## WILTSHIRE.

**Wilton House.** Earl of Pembroke, Lord  
Chamberlain.

Marble Cornice and Architrave . . . 127

Three Kearses . . . 115

'He designed and built many curious  
works' [C. Stoakes] . . . 137

## YORKSHIRE.

**Coxwold Church.** St. Michael's Church.

Monument to Lord and Lady Faucon-  
berg . . . 89, 90

**Londesborough Church.**

Tomb to Countess of Cumberland . . . 98

**York Minster.**

Mural Tablet to Anne Bennet . . . 39

**York Minster.**

Monument to Sir Henry and Lady  
Belasyse . . . 42

## Yorkshire—(continued).

## York.

Chimney-piece for Sir Henry Bela-  
syse . . . 42

**Yorkshire.** 'Shipped to Hull'. Sir John  
Byron.

Black Marble Chimney-piece and  
Hearth . . . 110

Table of Touchstone . . . 110

**Yorkshire.** Sir John Wolstenholme.

Eleven Chimney-pieces, and a Marble  
Hearth . . . 133, 134

## SCOTLAND.

**Holyrood Palace.** His Majesty.

Wainscot work in the King's Closet  
and the Chapel, and the Organ  
Case . . . 43

'Many curious Pavements and other  
Works' [C. Stoakes] . . . 136

## IRELAND.

**Kilkenny, St. Canice Cathedral.**

Monument to the Earl of Ormonde . . . 38

# MONUMENTS ERECTED BY JOHN STONE, YOUNGEST SON OF NICHOLAS STONE, ARRANGED ACCORDING TO COUNTIES

## LONDON.

**1656. St. Gregory next St. Paul's.**

Monument to Sir Francis Mansell . . . 141

**1656. Temple Church.**

Monument to Sir John Williams . . . 141

## BEDFORDSHIRE.

**1655. Campton, All Saints' Church.**

Altar Tombs to Sir John and Sir  
Peter Osborne and their wives . . . 139

## BERKSHIRE.

**1654. Sonning, St. Andrew's Church.**

Monument to Lady Clarke . . . 139

Mural Tablet to Carius Williams and  
his Sister . . . 140

Mural Tablet to Charles and Elizabeth  
Rich . . . 142

## KENT.

**1653. Maidstone, All Saints' Church.**

Altar Tomb to Jacob, Baron Astley  
(with Henry Stone) . . . 138

## OXFORDSHIRE.

**1654. Oxford, Christ Church Cathedral.**

Mural Tablet to Sir John Banks . . . 143

## NORTHANTS.

**1656. Great Brington, St. Mary's Church.**

Monument to Sir Edward Spencer . . . 142

**1655. Newbottle, St. James's Church.**

Monument to John and Elizabeth  
Cresswell . . . 140

## SUFFOLK.

**1650. Barrow, All Saints' Church, near**

Bury St. Edmunds.  
Monument to Sir John Heigham . . . 141

**1656. Belstead Church, near Ipswich.**

Monument to Elizabeth Blosse, and  
to Tobias Blosse and his wife . . . 142

**1653. Hessett, St. Ethelbert's Church.**

Monument to Lionel and Anna Bacon . . . 141

## SURREY.

**1655. Putney, St. Mary's Church.**

Monument to Mr. Martyn . . . 139



## INDEX OF NAMES

(In Introduction, Note-book, Account Book, and Will, pp. 1-147.)

- Ackers, Harry, 33, 60, 91.  
 Aldersgate St., Lady Home's House in, 117.  
 Alford, Sir Edward, 123.  
 All Hallows Church, London Wall, 78.  
 All Saints' Church, Barrow, 140.  
 —, Campton, 139.  
 —, Hastead, 45.  
 —, Maidstone, 138.  
 —, Sho'esham, 125.  
 —, Wickhambrook, 59.  
 —, Writtle, 56.  
 Allworth, Mr., 93.  
 Anderson, Dr. James, 7.  
 Anguish, Thomas, 16, 45.  
 Arden, Mrs., 126.  
 Armiger, Miles, 123.  
 Arundel, Alethea, Countess of, 11, 81, 125, 126.  
 —, Earl of, 81, 111.  
 Ashmolean MSS., 107.  
 Astley, Jacob Baron, 27, 138.  
 Babbe, Mr., 91.  
 Bacon, Sir Edmund, 91.  
 —, Lionel and Anna, 141.  
 —, Sir Nicholas, 5, 15, 17, 18, 52.  
 —, Lady, 5, 17, 18, 52.  
 —, Hon. Philippa, 53.  
 Bagshot Lodge, 95.  
 Baldwin, Robert, 126.  
 —, Thomas, 11, 81, 135.  
 Bankes, Sir John, 30, 81, 143.  
 Bannerman, 21.  
 Banqueting House, Whitehall, 3, 5, 7, 49, 136.  
 Barker, Dr. Hugo, 9, 16, 64.  
 Barnham, Sir Francis, 94.  
 —, Lady, 94.  
 Bartholomew, John, 92.  
 Basell, Simon, 144.  
 Basill, Edward, 109 n.  
 Baskerville, Sir Simon, 34, 81, 135.  
 —, Lady, 135.  
 Bayley, Thomas, 144.  
 Bedford, Earl of, 145, 146.  
 —, Lucy Harington, Countess of, 47, 48, 111.  
 Belasyse, Sir Henry, 4, 14, 42.  
 —, Lady, 42.  
 —, Mr. (?), 133.  
 Belcher, John, 71.  
 Belhaven, Lord, 34.  
 Bellamy, Elizabeth, 32.  
 Belstead, 142.  
 Bemp, John, 3.  
 Bennet, Anne, 16, 39.  
 Bennet, Sir John, 39.  
 Benstead, Mathew, 103, 115.  
 Berkeley, Elizabeth Lady, 25, 26.  
 'Berlassis, Mr.', 133.  
 Bernini, 23, 24, 25.  
 Bethlem Hospital, 34.  
 Bird, Francis, 25.  
 Blomefield, Francis, 68.  
 Blomfield, Reginald, 70.  
 Blosse, Elizabeth, 142.  
 —, Tobias and wife, 142.  
 Bodley, Sir Thomas, 4, 9, 40.  
 Booth, Sir George, 28, 29.  
 Boreman, Mr. (*see* Burman, Thomas), 27.  
 Boys, Lady, 16, 119, 120, 125.  
 —, Robert, 145.  
 Bramfield Church, Suffolk, 9, 73.  
 Brice, Raphe, 109 n.  
 Broke, Lord, 49.  
 Bronell, Frank, 124.  
 Buckingham, Countess of, 8, 17, 18, 60, 89, 90, 91.  
 Bullock, E. A., 66.  
 Burlington-Devonshire Collection, 109, 136 n.  
 Burman, Thomas, 27, 30.  
 Burnet, Sir Robert, 107.  
 Busby, Dr., 26.  
 Bushnell, John, 27.  
 Butler, Sir Walter, 3, 38.  
 Byron, Sir John, 110.  
 Caesar, Sir Julius, 74, 105.  
 Calthorpe, Sir Henry, 56.  
 Cambell, Sir Thomas, 42.  
 Camden, Richard, 119, 125.  
 Campton, Beds., 139.  
 Canterbury Cathedral, 63.  
 Capell, Sir Arthur, 61.  
 Carey, Lady Elizabeth, 4, 15, 17, 18, 46, 50.  
 Carlisle, Lucy Countess of, 132, 133.  
 Carter, Mr., 128.  
 Casaubon, Isaac, 16, 18, 54, 55.  
 Cassiobury, 19.  
 Chamberlain, John, 44.  
 Chancellor, Beresford, 56.  
 'Chansfelld, Mr.', 51.  
 Charlcote Church, 34.  
 Charles I, 6, 11, 24, 81.  
 Charterhouse, Chapel of the, 40.  
 Chilham, Kent, 9, 85, 86.  
 Christ Church Cathedral, Oxford, 143.  
 Christmas, John and Mathias, 56.  
 Cibber, Caius Gabriel, 28, 30, 34.



Cinque Ports, 5.  
 Clare, Earl of 8, 54.  
 Clarke, Anna, Lady, 139.  
 Clutterbuck, Robert, 49, 61.  
 Cock, Mr. John, 21.  
 Coke, Arthur, 9, 16, 18, 36, 73.  
 —, Sir Edward, 11, 16, 17, 18, 33, 75, 76, 121, 122, 123, 125, 128.  
 —, Elizabeth, 9, 10, 16, 17, 18, 73.  
 —, John, of Holkham, 124, 125, 127.  
 —, Meriell, 127.  
 —, Sir Robert, 73, 121.  
 Cole, Rev. W., 47.  
 Compton Verney, 8, 15, 72.  
 Conder, Edward, Junr., 7.  
 Coppin, Sir George, 63.  
 Copthall, 120.  
 Cornbury House, 9, 19, 71, 92, 137.  
 Cornwallis, Mr., 52.  
 —, Sir Thomas, 51, 52.  
 Cottrell, Clement, 33.  
 Coutts, Sir John, 135.  
 Coventry, Lord, 134.  
 Cowley, Abraham, 74.  
 Cox, Richard, 7, 37, 99.  
 Coxe, Sir Richard, 16, 55.  
 Cresswell, Elizabeth, 30, 140.  
 —, John, 30, 140.  
 'Creuner, Mr. Gelbert', 87.  
 Cross, Thomas, 20, 21.  
 Crowland Abbey, 51.  
 Cumberland, Grisold, Countess of, 21, 79, 98.  
 —, 4th Earl of, 97, 98.  
 Cunningham, Sir David, 5, 66, 76.  
 Curle, William, 16, 50.  
 Cuts, John, 123.  
  
 Danby, Earl of, 9, 70, 71.  
 Danish Church (Wellclose Square), 34.  
 Dantsey, Baron, 47.  
 Danvers, Sir John, 34, 47, 50.  
 Dart, John, 54.  
 Davenant, Sir William, 67.  
 Davies, Randall, 112.  
 Davis, J. E., 107.  
 Dawes, Sir Abraham, 105.  
 Dawney, W., 41.  
 'Decans, Mr.', 115, 117, 122.  
 de Caus, Isaac, 117, 127.  
 de Keyser family, 1, 2.  
 —, Hendrik, 2, 3, 14, 15, 20, 25, 31, 33.  
 —, Hendrik, Junr., 32, 116, 117.  
 —, Maria, 2, 3, 32.  
 —, Peter, 93, 94, 116.  
 —, Thomas, 20, 32, 93, 94, 116, 117.  
 —, William, 32.  
 Denbigh, Earl of, 91.  
 Denmark, King of, 34.  
 Derby, 8th Earl of, 21.  
 Devonshire, Duke of, 34.  
 Devonshire-Burlington Collection, 137.  
 Digges, Sir Dudley, 9, 85, 86, 90.

'Dobell-day, Mr.', 124.  
 Domenica, Signor, 26.  
 Donne, Dr., 9, 33, 63, 64, 85, 90.  
 —, Anne, 50.  
 Dorchester, Dudley Carleton, Viscount, 11, 12, 16, 44, 77.  
 Dorset, Earl of, 82.  
 Dover Castle, Chapel of, 4, 38.  
 Doyly, Edmund, 125.  
 Drury, Sir Robert, 4, 16, 18, 45.  
 —, Sir William, 45.  
 Dugdale, Sir William, 77.  
 Durden, Andrew, 144.  
  
 Edmondson, Thomas, 109 n.  
 Elizabeth, Queen, Statue of, 58.  
 Ellis, Anthony, 27, 30, 122, 124, 127, 145, 147.  
 Essex, Earl of, 81, 84.  
 Every, John, 144.  
 Exchange, The 'Old', 57, 58.  
 Exton Church, Rutland, 47.  
  
 Fauconberg, Viscount, 19, 89, 90, 91.  
 —, Viscountess, 90.  
 Fawsley, 72.  
 Fell, Dr. Samuel, 92, 93.  
 Finch, Mr. Francis, 88.  
 —, Sir Heneage, 88.  
 —, Sir John (Baron Finch of Fordwich), 81.  
 Fleston, Mr., 88.  
 Flower, Robert, 60, 90, 91, 101, 115.  
 'Frances, Mr.', 124.  
 Freemasonry, 7.  
 Fryer, Dr. Alfred C., 25.  
  
 Gage, John, 45.  
 Gairdner, James, 68.  
 Gardner, Henry, 86.  
 Garret, George, 82.  
 'Gartong, Mr. Thomas', 122.  
 Gawdy, Lady, 16, 52, 53.  
 Gibbons, Orlando, 8, 16, 63.  
 Gibbs Collection, Oxford, 109 n.  
 Gibbs, James, 13.  
 Gilbert, Thomas, 89, 147.  
 Godfray, Mr., 87.  
 Goldsmiths' Hall, 10, 19, 136.  
 Goodrich, Elizabeth, 144.  
 —, Matthew, 44, 144.  
 Goor, Anthony, 33, 60, 89, 91.  
 Great Brington Church, 11, 124, 141.  
 Greenwich, 109, 113, 114, 118, 119, 121, 136.  
 —, Trinity Hospital, 4, 38.  
 'Grefen, Mr.', 38.  
 Gresham, Sir Thomas, 2.  
 Groceman, John, 144.  
 —, Susan, 144.  
 Groene Burgwal, 3.  
 Guildhall, The, 34, 58.  
 Gunther, Edmund, 49.  
  
 'Hamden, Mr. John', 119, 125.  
 'Hamdon, Mr. John', 125.



- Hammond, Dr., 8.  
 Hampden, John, 82.  
 Hampton Court, 111.  
 'Hamton, Mr.', 92.  
 'Hannons, Sinow', 93.  
 Harbord, Sir Charles, 33.  
 Hare, Mr., 124.  
 'Hareson, Mr.', 78.  
 Hargrave, John, 33, 75, 76, 120, 122.  
 Harington family, 47.  
 —, John, 1st Lord, 111.  
 Harris, Mr., 25.  
 —, Richard, 145.  
 Hasted, Edward, 39, 66.  
 Hatton, Sir Christopher, 28, 29, 69, 119, 125, 128.  
 —, Edward, 63.  
 —, Lady Elizabeth, 101, 102.  
 Hatton House, 69, 101.  
 Hayes, Sir Thomas, 44, 45.  
 Hearn, Clement, 141.  
 Hearn, Cleophas, 144, 145, 147.  
 —, Elizabeth, 144, 145.  
 Heigham, Sir John, 28, 141.  
 Hendrickson, Jacob, 93.  
 Heroun, Mr., 91.  
 Hesilrige, Sir Arthur, 82.  
 Heward, Sir Thomas, 46.  
 Higham, Captain Thomas, 36, 59.  
 Hill, Nicholas, 145.  
 Hogarth, 2.  
 Holkham, 11, 127.  
 Holland, 1st Earl of, 8, 82, 132.  
 —, Sir John, 68.  
 Holles, Denzel, 82.  
 —, Francis, 6, 16, 17, 18, 54.  
 —, Sir George, 8, 16, 17, 54.  
 Holyrood Palace, 4, 34, 43, 44, 136.  
 Holy Trinity Church, Blatherwick, 129.  
 Home, Countess of, 117.  
 Horne, Simon, 93.  
 Hunt, William, 92.  
 Hutton, Sir Richard, 78.  
  
 Imple, Agnes (Lady Astley), 139.  
 Ireland, Sir Francis, 135.  
 —, James, 147.  
 Isham, Sir Justinian, 34.  
  
 James I, 4, 5, 7, 11, 49.  
 James, Isaac, 2, 4, 38.  
 Janssen, *see* Johnson.  
 Jerman, Edward, 2.  
 Jermyn, Henry, 82.  
 'Jesop, Mr. Frances', 93.  
 Johnson, Bernard, 41, 52.  
 —, Nicholas, 4, 9, 40, 41.  
 Jones, Mr. (Churchwarden), 87.  
 Jones, Inigo, 5, 7, 8, 9, 10, 11, 19, 44, 49, 70, 86, 87, 108, 109, 111, 114, 119, 121, 128, 136, 137, 138.  
  
 Kearne, Andrew, 31, 34, 87, 136, 144.  
 —, Grace, 31, 144.  
 Keith, W. Grant, 109 *n*.  
 Kellett, Katherine, 145.  
 'Kerke, Mr.', 82.  
 Kilkenny, St. Canice Cathedral, 4, 38.  
 'Killett, Jerimey', 96.  
 King, Dr. Henry, 64, 85.  
 Kinsman, Edmond (Kinseman), 9, 41.  
 Kinward, Thomas, 145.  
 Kirby Hall, 119, 125, 128.  
 'Klullen, Garbert', 91.  
 Knatchbull, Lady, 14, 65, 71.  
 Knightley, Lady, 72.  
 Knole, 11, 19, 112.  
 Knollys, Sir Robert, 59, 60.  
 Knyvett, Thomas, Lord, 6, 65.  
 —, Lady, 65.  
 Kynnesman, Edward, 109 *n*.  
  
 Larkyn, Christopher, 144.  
 —, Jane, 144.  
 Laud, Archbishop, 70, 81.  
 Law, John, 40.  
 Ledwick, Edward, 38.  
 Lee, Sir Humphrey, 66.  
 Lely, Sir Peter, 21, 27.  
 le Maire, Rev., 3.  
 Le Sueur, Hubert, 105, 106.  
 Letheringham Church, 66.  
 Long Acre, 3.  
 Lucy, Sir Thomas, 34.  
 Lysons, Rev. Daniel, 39, 79, 132.  
 Lyttelton, John, 9, 74.  
 —, Thomas, 9, 74.  
  
 Magdalen College, Oxford, 9, 74.  
 Manning, O., 88, 105, 109.  
 Mansell, Sir Francis, 141.  
 Marlborough House Chapel, 5.  
 Marr, Mr., 49, 136.  
 Marshall, Joshua, 28, 29, 136.  
 Martens, Mrs., 93.  
 Martyn, Edward, 139.  
 Mary, Princess, 80.  
 Mason, Robert, 28.  
 —, William, 121.  
 May, Hugh, 19, 71.  
 Mayer, Humphrey, 33, 90.  
 Merry, Sir Thomas, 16, 67.  
 —, Lady, 67.  
 Merton College, Oxford, 9, 40.  
 Middlesex, Lionel Cranfield, 1st Earl of, 11, 15, 19, 48, 111.  
 Minsheu, John (of Dublin), 130.  
 Mold, Garrett, 93.  
 'Molsworth, Mr.', 51.  
 Monck, George, 1st Duke of Albemarle, 29.  
 Monford, Dr., 63, 64, 85, 94.  
 Monmouth, Henry Carey, 2nd Earl of, 145.  
 Monson, Sir John, 6, 57.  
 —, Lady, 57.



Monson, Sir Thomas, 57.  
 Moore, James, 21.  
 Morant, Philip, 56.  
 Morison, Sir Charles, Kt., 5, 8, 15, 17, 18, 48, 65.  
 —, —, Bart., 8, 15, 17, 18, 19,  
 48, 60.  
 —, Lady, 17, 18, 60.  
 Morlin, Thomas, 145.  
 Morton, Dr. Thomas (Bp. of Durham), 55.  
 Mowbray, Lord (Henry Howard), 81.  
 Mulgrave, Countess of, 34.  
  
 Nassau, William of, 80.  
 Naunton, Sir Robert, 66.  
 New College Chapel, Oxford, 64.  
 Newton, Sir Adam, 65, 76, 77.  
 Nichols, John, 47, 66, 78, 120.  
 Nieuwe Kerk, Amsterdam, 3.  
 Nonsuch, 5, 49.  
 Northampton, Henry, 1st Earl of, 4, 15, 17, 38.  
 Nostell Priory, 11, 135.  
  
 Oatlands, 108, 109, 111.  
 Ormonde, 10th Earl of, 3, 4, 38.  
 —, 11th Earl of, 3.  
 Osborne, Dorothy, 139, 140.  
 —, Colonel, 139, 140.  
 —, Sir John, 139, 140.  
 —, Sir Peter, 139, 140.  
 Owen, Dr. Morgan, 9, 70.  
 Oxnead, 27, 68, 96, 97, 98, 102, 128, 129, 130.  
 Oxnead Church (St. Nicholas), 8, 69, 122.  
  
 Paddon, George, 146.  
 Pagett, Mr., 87.  
 Paine, James, Senr., 35, 38, 135.  
 —, —, Junr., 38.  
 Palmer, James, 51.  
 —, Martha, 51.  
 —, Sir Thomas, 6, 67.  
 —, Lady, 67.  
 'Paman, Tome', 111.  
 Parke, Robert, 145.  
 Parker, Walburga, 32.  
 Parson, Philip, 72, 94.  
 Paston, Bridget, 124.  
 —, Sir Edmund, 8, 59, 102.  
 —, Katherine, Lady, 8, 15, 17, 18, 58, 69,  
 122, 124.  
 —, Sir William, 8, 12, 23, 27, 28, 68, 89, 95,  
 96, 98, 99, 102, 124, 128, 129, 130, 131.  
 Pearce, Mr., 103.  
 Peek, Mr., 118.  
 Pembroke, Philip Herbert, Earl of, 81, 115, 116,  
 127, 137, 146.  
 —, William Herbert, Earl of, 7.  
 'Penson, Mr.', 56, 96.  
 'Pepes, Mr. John', 121, 125.  
 Percy, Henry, 81, 82.  
 Peyto, Sir Edward, 117.  
 —, William, 11, 76.  
 Phillpots, Mr., 88.

Physic Garden, Oxford, 9, 19, 70, 137.  
 Pinchon, Sir Edward, 56.  
 Pooke, Robert, 27, 33, 75, 77, 89, 108, 109, 117,  
 123, 124, 127, 131, 133, ? 145.  
 Portland, Richard Weston, Earl of, 88, 89.  
 Portman, Mr., 96.  
 Prideaux, Sir Walter, 10.  
 Privy Garden, Whitehall, 49, 136.  
 Puckering, Cecilia, 109.  
 —, Sir Thomas, 11, 76, 77, 109.  
 Putney, Sir A. Dawes's house at, 105.  
 Pye, Sir Robert, 104, 105.  
 Pym, John, 82.  
  
 Quidenham Hall, 68.  
  
 Radley, 9, 72.  
 Randolph, Thomas, 16, 128, 129.  
 Rede, William, 109.  
 Rich, Charles and Elizabeth, 142.  
 Richardson, Thomas, 92.  
 Richmon, Thomas, 91.  
 Richmond, Duchess of, 69, 102.  
 Richmond Palace, 132.  
 Roehampton, 88, 89.  
 Roubiliac, 57.  
 Russell, Mr., 21, 27.  
 Ryan, P. F. W., 110.  
 Rymer's *Foedera*, 6.  
  
 St. Andrew under Shaft, 19, 78, 87.  
 St. Andrew's Church, Sonning, 139, 140, 142.  
 —, Enfield, 51.  
 —, Bramfield, 9, 73.  
 St. Benets, Paul's Wharf, 80.  
 St. Canice Cathedral, Kilkenny, 4, 38.  
 St. Clement Danes, 50.  
 St. Dunstan in the West, 78.  
 St. Edmund's Church, Emneth, Norfolk, 46.  
 St. Ethelbert's Church, Hessesett, 141.  
 St. Etheldreda's Church, Hatfield, 50.  
 St. George at Tombland, 45.  
 St. Giles in the Fields, 50.  
 St. Gregory next St. Paul's, 141.  
 St. Helen's Church, Bishopsgate, 74, 105.  
 St. James's Palace, 5, 49.  
 St. James', Chapel at, 136.  
 St. James's Church, Newbottle, 140.  
 —, Radley, 72.  
 St. John the Baptist's Church, Mersham, 71.  
 St. John the Evangelist, South Carlton, 57.  
 —, Stanmore, 79.  
 St. Luke's Church, Charlton, 65.  
 St. Margaret's Church, Lothbury, 51.  
 —, Paston, 58, 59.  
 —, Westminster, 78.  
 St. Martin-in-the-Fields, Church of, 3, 63.  
 St. Mary's Church, Acton Burnell, 66.  
 —, Aldermanbury, 45.  
 —, Chillham, 86.  
 —, Eastwell, 88.  
 —, Hadley, 44.



- St. Mary's Church, Oxford, Porch of, 9, 19, 70, 137.  
 —, Porchester Castle, 52.  
 —, Putney, 139.  
 —, Redgrave, 52.  
 —, Stanwell, 65.  
 —, Tittleshall, 75.  
 —, Walthamstow, 67.  
 —, Warwick, 76, 109.  
 —, Watford, 48, 60.  
 —, Wingham, 67.  
 SS. Mary and Peter, Berkhamsted, 135.  
 St. Michael's Church, Crooked Lane, 74.  
 —, Stowe, 47.  
 St. Nicholas, Newcastle, 43.  
 —, Oxnead, 8, 69.  
 St. Nostell's Priory, 11, 135.  
 St. Olave, Jewry, 42.  
 St. Paul's Cathedral, 9, 34, 63, 128, 135, 137.  
 St. Peter's Church, Boughton, Monchelsea, 94.  
 SS. Peter and Paul, Ampton, 56.  
 —, Great Missenden, 120.  
 St. Withiburga, Holkham, 123.  
 Sackville, Thomas, 34.  
 Sampson, John, 80.  
 Samson, Mr., 80.  
 Savoy Palace, 121.  
 Schoerman, Jan, 34, 75, 124.  
 'Sebroke, Thomas', 96.  
 Selby, Sir George, 4, 43.  
 —, Lady, 43.  
 Shawe, William, 41.  
 Sidbury, 3.  
 'Slengsby, Ser Willm', 87.  
 Slode, Master, 50.  
 'Smeth, Sparow', 125.  
 Somerset House, 11, 34, 86, 87, 100, 101, 104, 105, 121.  
 —, Stairs and Water Gate, 136.  
 Southwood, J. S. L., 147.  
 Spadman, Mr. (Mason), 91.  
 Spencer, Sir Edward, 141.  
 —, Lady (Penelope Wriothesly), 17, 18, 33, 75, 122.  
 —, William, 2nd Baron, 11, 15, 17, 18, 33, 75, 120, 124.  
 Spenser, Edmund, 5, 54.  
 Stacey, Gabriel, 31, 71, 92, 105, 113, 114, 144, 145.  
 —, Ann, 31, 92, 114, 144.  
 Stafford, Lady, 121.  
 Stanley, Dean, 54.  
 Stanmore Church, 11, 19, 79.  
 Starkey, George, 37, 99, 100, 107.  
 Stile, Thomas, 109*n*.  
 Stoakes, Charles, 1, 2, 9, 10, 12, 19, 21, 26, 29, 30, 35, 37, 70, 80, 116, 136, 137, 144.  
 Stone, Henry, 13, 20-24, 35, 118, 138, 145, 146, 147.  
 —, John, 3, 12, 22, 26-30, 34, 35, 37, 80, 129, 133, 134, 138-43, 145, 146.  
 —, Maria, 3, 13, 20, 147.  
 Stone, Maria (daughter), 20.  
 —, Nicholas, Junr., 13, 20-25, 35, 37, 91, 106, 107, 118, 124, 131, 145, 146, 147.  
 —, Robert, 1, 2.  
 Stonehouse, Sir William, 9, 72.  
 —, Lady, 9, 72, 92.  
 Stow-of-the-nine-churches, Northants., 4, 46.  
 Stow, John, 67.  
 Strafford, Lord, 81.  
 Streter, Robert, 97.  
 Strode, William, 82.  
 Strong, Alice, 1.  
 Strype, 67.  
 Style, Nicholas, 51.  
 Suckling, Sir John, 81, 82.  
 Suffolk, Duke of, 41.  
 Sussex, Bridget, Countess of, 48, 49.  
 Suthis, William, 6.  
 Sutton, Baptist, 120.  
 —, Thomas, 4, 9, 17, 18, 40.  
 Talman, John, 24, 35.  
 —, William, 24, 35.  
 Tart Hall, 11, 19, 125, 126.  
 Tatham, C. H., 39.  
 Temple Church, 141.  
 Theobalds, 5, 49, 136.  
 Thorne, John, 92.  
 Thurloe, John, 21.  
 Tighe, Robert R., 107.  
 Tillet, Edward A., 46.  
 Tittleshall, Norfolk, 11, 15, 33, 75, 122, 124.  
 Turney, Edward, 145.  
 Trinity Hospital, Greenwich, 4, 38.  
 Tuscany, The Grand Duke of, 23.  
 Tuthill Fields, The New Chapel in, 78, 129.  
 Usher, Esias, 145.  
 Van de Stene, Mrs., 81, 104.  
 Van Neuremburg, Giliame, 122.  
 Van Someren, 116.  
 Van Wildre, Barbara, 3.  
 Vere, Sir Francis, 54, 55.  
 Verney, Sir Richard, 8, 15, 18, 73.  
 —, Lady, 18, 50, 73.  
 Villiers, Sir George, 8, 15, 17, 18, 60, 91, 112.  
 Walker, Peter, 125.  
 Walton, Isaac, 64.  
 Warner, Mr., 87.  
 Waterall, Mr., 92.  
 Waterer, Barbara, 144.  
 —, John, 145, 146.  
 Watney, Vernon J., 71.  
 'Wedden, M.', 56.  
 Weekes, Henry, 135.  
 Weeks, Mr., 86.  
 Weeks, Christopher, 39.  
 Weissman, A. W., 1, 2, 3, 20, 31, 33.  
 West, John, 128.



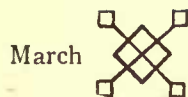
- Wester Kerke, Amsterdam, 2, 137.  
 Westminster Abbey, 54, 60, 77, 112.  
 Weston, Richard, *see* Portland, Earl of.  
 Wheatley, Anne, 128.  
 —, Anthony, 128.  
 —, H. B., 50, 70.  
 —, Martha, 128.  
 Whettell, William, 16, 56.  
 White, Richard, 33, 75, 89, 91, 101, 104, 121, 122.  
 Whitehall Palace, 132, 133.  
 Wickes, Henry, 144.  
 Wilbraham, Sir Roger, 44, 67.  
 Wilbraham, Lady, 44.  
 Williams, Anna, 140.  
 —, Carius, 140.  
 —, Sir John, 141.  
 —, Dr. John, Archbishop of York, 130.  
 Willson, Mr., 92.  
 Wilson, Henry, 25.  
 Wilton House, 115, 116, 127, 137.  
 Wilton, Rev. R. C., 98.  
 Wimbledon Manor House, 131.  
 Windebank, Sir Francis, 81.  
 Windham, Mr., 100, 115.  
 —, Francis, 114.  
 Windsor, 106, 107, 132, 137.  
 Winn, Sir Rowland, 135.  
 'Winsour, Mr.', 89.  
 Withins, Francis, 74.  
 Wolstenholme, Sir John, 11, 12, 17, 18, 79, 80, 133, 134, 135.  
 Wood, Philip, 131.  
 Woodbury, near Exeter, 1, 2, 13.  
 Woods, Rev. H. G., 141.  
 Wooten, Mr., 122.  
 Wotton, John, 41.  
 Wren, Sir Christopher, 8.  
 Wright, Isa, 147.  
 —, Dr. Robert, 52.  
 Writtle, Essex, 56.  
 Wynn, Sir Richard, 110.  
 York House, 104.  
 —, Water Gate, 19, 34, 137.  
 York Minster, 39, 42.  
 Zuider Kerk, Amsterdam, 2, 137.



# APPENDIX

## DIARY OF NICHOLAS STONE, JUNIOR

British Museum, Harl. MSS., No. 4049.



March The Joyrnall of N. S.

29 of March 1638 Being Thursday I departed from London about 9 of the cloke in the euening accompanied with my father and mother, cosen Gabriell and his wife, Mr. and Mrs. Hearne & Mr. Jerymie Killett y<sup>t</sup> night to Grauesend.

30 Friday We tooke horsse at  $\frac{1}{2}$  a houre past eight and ride to Chattham (were we dined), and about 2 of the clocke I tooke my leaue of my father and mother and the rest and ride to Canterbury thatt night about 6 of the clocke :

31 Satterday morning I mett with Mr. Moulline and about eleauen of the cloke we took horsse for Douer.

Aprill

2 Monday about none we tooke ship for Deipe.

3 Twesday we arriued att Deipe about 12 of the clocke, wher I write letters to send for England.

4 Wensday about 10 of the clocke we tooke horsse, being 8 in company, and ride to Roan that night.

Deepe to Roan  
ii leag.

5 Thursday wee stayd at Roan to refresh ourselues, were I saw comedy.

6 Friday wee tooke coach at Roon at 5 a clocke in y<sup>e</sup> morning, and came to Paris the Satterday night following (being 28 leagues), where I found my brother Henry in good health.

8 Sunday Wee hired a chamber for a month for 7 franck; also I saw the outside of the House of Luxinborck.

13 Friday I write 5 letters and sent them for England.

14 Saturday I began a moddle in klaye of St. Anthony.

15 Sunday Wee went to St. Clue to see the Bishop of Paris his house, whosse garden was the pleasantest or 25 y<sup>t</sup> euer I had senec.

May From the 25 Aprill to the 8 of May 1638 wee went att seuerall occassions to see the best fo. 1 b] churches pallaces and pictures that wee heard of in Paris.

8 The 8 of May being Satterday wee tooke wagen about 4 a clocke in the afternoone and ride 4 leagues, the next day wee came to Fountaineblew about 5 a clocke in the euening.

10 the 10 we saw (being rainy whether) all the Kings housse and gardens.

11 the 11 wee tooke our joyrney about 4 a clocke in the morning and arriued at Mellaine (being 3 leagues) about 7 a clocke, and thaire tooke boote for Paris, where we arriued the same night.

12 We went to see St. Dennis, a towne some 3 leagues from Paris, where we saw all the raryties concerning reliques that where in Fraunce.

14 Wee receiued a letter of credence for Lions of M<sup>r</sup> Oliuer, merchant in Paris.

14 Wee agreed with the messenger for to ride to Lions (for 4<sup>ll</sup>. 10<sup>s</sup> apeece) and wee gaue in earnest 2 pistolls, and wee are to take horsse the Twesday following.

15 We went and saw the gallery of the Lowuer, where were good paintines and some antiques of marble.

17 Wee write into England.

16 Wee went up on Mount Marter, where wee had a braue uew of Paris and saw in a vault where St Dennis was buried, who went from thence to St Dennises withoutt his head, being some 6 mile.



fo. 2] May 1638 Being Twesday morning (about 11 a cloke) wee tooke horsse, being 18 in company, to ride to  
18 Lions, thaire where in the sayd company 2 Jesuitts of Paris and a sea captaine of the King  
the 1 dayes ioyrney of Fraunces and the other of uery good society; a little before night wee mett with diuers  
I had a fall from my horsse in danger of cauelliers one horssebacke, but thay seing us so strong did not offer any violence (but after-  
breaking my leg wad wee heard the same company had robb'd a coach comming from Lions).

Other times upon the way wee mett and ouertooke diuers troopes of footmen both of French and Swiches, but wee being well prouyded in regard of the strenght of our company wee ride without danger.

23 Being WhytSunday our company agreed in respect of the day to rest the for-noone and to take [horse] againe about 3 in the afternone, the w<sup>ch</sup> accordingly wee did, being att Molins (w<sup>ch</sup> is a uery fine cytty), where wee went and saw the castle, itt being situated one the side of the towne upon a hill, and in one large court wee saw a fountaine whosse pedestall was triangled and the topp was 6 angled w<sup>ch</sup> carried a bason or sesterne out of w<sup>ch</sup> the water playd underneath, against each side of the former triangle was a round bason bourne upp with a pillar.

Att the aforesaid cytty of Molins are the rarest tweses made (I thinke) that are in the world. Mr Boe Martin captaine bought a paire with siluer handles cost 4 fra: 15 souse with case and a payre of playne whyte for 2 frank 12 souse.

By the way of our joyrney Father Marrine, one of y<sup>e</sup> chefest Jesuitts of Paris, sayd thare were aboue 200 Jesuitts in London.

fo. 2 b]<sup>1</sup>  
May 26 1638 Wee came to Lions about noone being Wensday. Wee receiued of Mr Heruert merchant \*  
\* by the letter of cre- 30 pistolls weight. Wee tooke boate to goe to Auignion; and passing downe the riuier Rosne  
dence w<sup>ch</sup> Mr. Oliuer a little beyond Vienna stands a housse in w<sup>ch</sup> thay say Pilott dwelt in befor he went into  
merchant gaue us at Egypt, being in Dauphney.  
Paris.

29 We passed by the riuier Isare, w<sup>ch</sup> houlds his coursse so strong into the riuier Rosne and the water  
being of a blaker coulour that thay two doe not mingle for a mile, but his streame is plaine decerned.  
30 Sunday. Wee landed att Auignion, where wee saw the popes palace / the same day wee dined at  
Sante Esprite, where we saw a stone bridge y<sup>t</sup> crossed the riuier Rosne w<sup>ch</sup> had 20 arches, each  
arch being 90 foot brood, the whole lenght of the bridge being some 25 hundred foot.

31 Wee tooke horsse to ride to Aix.  
June 1. Twesday morning. wee crossed the riuier Durance whosse streams runn so swift y<sup>t</sup> the ferry men  
where afraid to goe ouer; but being as itt were forced by a French captaine thay ferred, but before  
they began to rowe euery man kneled downe to say his prayers, and God be praysed wee passed  
itt uery safe.

7 written into England.<sup>2</sup>

9 Wee came to Aix about none, where dined and tooke coach for Marsely, were we arriued  
the same night to lye for a wind to goe for Italy.

Wee tooke ship for Ligorne, and hauing sayled some 5 leagues wee were forced to returne  
the wind being so strong contrary.

15. Wensday wee tooke barque againe and we came before Ligorne one Friday att night, a little before wee  
saw 6 galleyes of the King of Spaines; the same day about none we were chased by two Turkish  
galleyes /

18 Satterday morning we landed att Ligorne (hauing binn 3 dayes and 3 nights upon the watter), were we  
saw a great statua of the Dukes of Florence of marble standing one a pedestall of whyte marble

<sup>1</sup> At the foot of fo. 2 are three lines crossed out:

25 Before we came to y<sup>e</sup> hill Terara my brother Henrys horsse fell with him and before wee could gett  
to the towne at the bottome of the hill he tired.

<sup>2</sup> In margin, crossed out:

2 Wee saw a p[r]ossession and (?) and thaire came a rouge and threw my hatt in the kennill.



with foure slaues att the corners in brasse chayned to the pedestall. Ligorne being uery pleasent, hauing the streats crossing each other att right angles, the housses all painted with fresco.

Ligorne has one uery faire church fronting a great markett place w<sup>ch</sup> is uery plaine but handsone.

fo. 3] 1638  
June 18

Wee tooke boate for Pisa, where wee came about the 21 houre. The same night we went to see the steeple y<sup>t</sup> stands awry and went up to the topp of itt, being some 300 stapes; the whole steeple all of whyte marble; the whole hight being deuy'd into 8 storyes one the out side, but the newell goes cleare to the topp of the seauenth story one the insyde.

19 Sunday wee went and saw the great church being by the sayd steeple, where were rare painting of Raphyell and other mast<sup>s</sup>, also braue sculpture; a pulpitt all of whyte marble being borne up with 2 pillers, one wherof was porphrey; seuerall good monuments thaire are in manner of alters whosse pillesters has rare bastraleiua in manner of foliage; the pillers of the sayd church being Composita all in one peice of marble; the 3 doores at the west end being brasse, hauing uery good storyes of our Sauours suffering curiously done. Before the cytty housse wee saw a staitly statua of the Duke of Florence (being some 12 foot hight of whyte marble, bearing one his left legg and standing upon a fish head with the other, houlding a scepter in his right hand and pointing downeward with the other, being in armour had a loose roobe hanged about the shoulders w<sup>ch</sup> came downe and streanghtned the legges) standing one a high pedestall hauing a little distance from itt a uery dainty fountaine / upon the riuer side one a high pedestall thare was another statua, much bigger then the life, of the aforesaid person. Thaire [is] a lofty exchange built all of whyte marble, of the Dorike order, hauing foure arches one the sides and 2 att y<sup>e</sup> ends; and in the same cytty are many lofty buildings.

19 Sunday about 2 a cloke wee tooke coach for Florence; wee came to Florence about noone, where wee  
20 Monday receiued a letter from our father, in the afternone wee went and saw the great chu[r]ch of Saineto Maria Florida all of faire marble hauing in the inside many fair statues, being made first naked in plaister, then clothed about with linnen rarely inboysed on and painted whyte with a shining coulour, that in darkeis places thay soe deceiue the sight that one would imagine them marble; many rare peices of painting.

fo. 3 b] 1638  
June 20

Before this chu[r]ch of Saineto Maria stands a round temple of Mars hauing one the outside diuers pillesters of grene porphrey, and one each side of one of the gates stande 2 loose pillers of reed porphrey being chayned to the church; in the inside are the 12 apostles inside as the other are before expressed, y<sup>e</sup> gates wherof are of cast copper in rare storeys,

the Hercules a killing the Centaure in marble of John the Bologna.

In the Jesuitts church uery rare peices of painting.

21<sup>th</sup>

By one of the great pallace of the Duke of Florence, where the Duke Guisa liues, first the Duke one horsse backe in brasse one a faire pedestall, a great fountaine hauing Neptune in y<sup>e</sup> middle, of marble, with foure horsse; about the sesterne sittes 12 figures in brasse of a figure representing Daudid with his sling, of Michell Angello, 1 great figure of Bacchio Bandinello of Hercules standing with his clubb and a man liing betwene his legges; before the gate 2 antiquities. Under an arch of a gallery stands 3 figures of one peice of John the Bologna, of Sabina. Under an other arch a faire statua of Perseus<sup>1</sup> hauing the body of . . .<sup>2</sup> lying under his feet, houlding his head in y<sup>e</sup> left hand and his sword in the other of brasse. Under an other arch a Judeth cutting Holifernes

\* painting one  
the right hand  
Archyt: on  
the left

head in brasse.

in the church of St. Cruce I saw the efigies & the tombe of Michell Agnolo Bonorotto, hauing 3 statues being sculture in middle.\*

<sup>1</sup> Perseus *interlinea*, over Mercury crossed out.

<sup>2</sup> Argus, crossed out.



24 I saw the Dukes gallery of statues and cabbinett, rare paintings and other rarytyes, uery  
costly, the armery wher thaire was a loadstone of a foot long and some 5 inches brood.

25 write into England.

29 Wee remoued our lodging, being St Peeters Day: I saw in the (Nunciatt) the tombe of Baccio  
Bandenello and John Stradanus his head in marble. Next to the church is a cloister of rare  
paintings, some of Andrea dell Serto, and in a little tarris before the church are also some of his  
doing, where in the wall stands his effigies in white marble for a monument.

fo. 4] 1638 the running of the coaches at Florence in the Piazza dell' S<sup>ta</sup> Maria.

June 22<sup>th</sup>

The windowes of the quadrangle being full of ladyes and y<sup>e</sup> scaffolds some of men of worth  
others of the meaner sort, the first was y<sup>e</sup> cittizens making a ring with thaire coaches droue  
softly one after the other to behold the ladyes; this continuing for the space of an houre and  $\frac{1}{2}$ ,  
the 5 chariots came and showed them selues making a towrne twice about, thay being withdrawn  
the trompetts sounding thaire came riding in great state 100 braue caueillers one horssebacke 2 at  
once; then came the great Duke riding on a statly stead, hauing a great guard of Switser ring'd  
about him; after him came his Duchese riding in a coach drawne by 6 Dannish horsse (whosse  
trasses and trappings where crimson veluett enriched with gold lace and gilded buckells) with  
5 other ladyes of great worth hauing also a guard of Swish's, and nigher the coach went all her  
pages in uery costly liueries; then followed nine empty coaches,\* the formost being the Dukes  
drawne by 2 braue blacke horsse the furniture of blacke uelluitt enriched with gold, & thay being  
come to the housse where the Duke was to stand he dismount[n]ed with diuers of the cheife signiors,  
and Duchesse and ladyes, thay being placed, and the throng being beate backe, thaire was on  
a sudden a spacious place made where they were to run, and a cord being strayned from one  
obislike to the other the coaches were sett in order for to start, in the meane while enters one at  
a time 5 brauly monted who manegd the great horsse, on managing the great horsse only with a silke  
twist in the mouth being uery rare to see; this being passed, the place was cleared (the coachmen  
sitting all this while ready) and the word giuen and thay ran 4 times about the obeliskes; after  
this was passed the Dukes with all the ladyes of state tooke coach and remoued in order as  
thay came in; <sup>1</sup>

\* 2 horsse  
apeice

23 The Duke being seated under a rich cannopy of state (and the Spannish Embassadour sitting  
one his le hand), the Duchesse being (with foure other great ladyes) on a balcony in the Dukes great  
pallace (where the Duke of Guise liues), a ring being made all of horssemen in armour, all with  
speares in thair hand, on the topp of each a banner, the trompetts sounded, thaire came the  
seruants of thosse nobles that doe homage to the Duke, being about 150, all well mounted, euery  
one with thaire coulour on an ancient in thaire raight hand and in thaire left a siluer dish; hauing rode  
by the great Duke in order the leader being richly accoutred rides upp before the throne and makes  
an oration; this being done he retreats, and all thosse with flagges gallopt brauely after the other;  
this done thay fell all in order againe and rid 3 roundes and then departed the place; then came all  
the prissoners bound 2 and 2 together; this passt thaire came 3 pageins in manner of temples drawn  
by buffells, y<sup>t</sup> w<sup>ch</sup> approached nigher the state, hauing a figure representing Time one the topp, had  
sertaine figures in robes like churchmen w<sup>th</sup> such <sup>2</sup> sertaine antimes and then departed; after  
that was a great flagg (w<sup>ch</sup> stood all this while in the middle of the Piazza) being one a frame with  
wheeles drawne forth with 3 horsse (one each horsse a boy cloathed in crimson) one the topp  
wherof was the picture of Christ gilded, all this being past was led by 16 rare Barbery horsse  
y<sup>t</sup> were to runn in the afternoone, and for distinction betwene each mens horsse ride little boyes  
antique cloathed mounted one great horse: this done the trompetts sounded and the aforesaid  
horsmen fell into a troope and ridd on; then the Duke decending his throne went afoot (with the  
Spanish Embassadour by his side) a little way and entred his coach, and so in great state followed  
the prosession his Swisses being all in britte armour—then I entred the pallace; staying in the  
court I saw the Duchesse and the Duke of Guisa with his fayre daugther and sonnes.

fo. 4 b] June  
1638

23 Towards the euening all the streats being full of coaches going in order one after the other,

<sup>1</sup> and then I went home [*crossed out*].

<sup>2</sup> MS. w<sup>th</sup> such [a *lapsus calami*, or mis-reading of the original rough notes, for 'which sung' ?].



and the streat being strewed with sand, the windowes from one end of the cytty to the other full of ladyes and gentry; passing along w<sup>ch</sup> way most peaple went att last I came to a great Piazza where one the left side in a faire open gallery stood the Duke and Duchesse with other ladyes of great quality; going yett further I came to a place where crosse was. The streat was deuyded into 16 parts with particions of board. Hauing stayd a whyle came thosse 16 Barbery horssees being led hauing bells made fast all about thaire bridells and great roses in thaire forehead, one thaire backe was a leather fastned whereunto thay hung diuers bobbings in fashion of a great paire hauing points of nedells striking out of the sides; thesse being fastned and thaire pulled of, euery horsse was sett in place wher hauing a line strained brest hye one a sudden was a blast of a trompett, the cord fell, the horssees runn like the wind, 3 of them hauing boyes on thaire backes.

- 30 June I went and drew in the chapple of Michell Agnolo in St. Laurences.  
fo. 5]
- 1 July I drew after the life at my lodging.
- 2 I drew the ground of a chapple in the church Maria de Florida of John de Bologna ordering, being uery uniform and good archyecture.
- 3 I drew part of the upright upon a large shett of paper.
- 4 Sunday I drew in the chapple after the worke of Michell Agnolo.
- 5) I drew a figure in the chapple of John Bologna.
- 6)
- 7 Againe in Michell Agnolos chapple.
- 8 in the euening wee were appointed (by a Frenchman that serued an English gentelman) to come and speake with his master the next morning, he hauing receiued some letters from Mr. Boothhousse concerning our businesse.
- 9 the aforesaid gentellman sent his man with us to Signior Sarelia, who when we had declared concerning inlaying our mind appointed us to come the next day.
- 10 Wee went to the Signiors who went with us to the Dukes gallery and we went amongst the inlayers; he sayd he must make the Marquesse acquainted with itt and appointed us to come in the afternoone; when we came he had receiued a letter from the Marquesse who sayd that for copping of the paintings my brother should haue leaue, but for the inlaying itt was forbid by the great Duke, but in regard Mr. Boothhousse had desired itt he would request of the Duke.
- 11 Sunday the aforesaid time att seuerall occassions I drew.  
in the morning I began to draw the manner of the gallery of the great Dukes.
- 12 I saw in the shopp where masons wrought for the front of the great church y<sup>t</sup> all thair moulds  
Sta Maria were cutt out uery curious in a plaite of iron so y<sup>t</sup> when one stone is sett upon another itt is as  
Flori: neat as if itt where one peice / in the afternone I saw the Dukes chapple w<sup>ch</sup> is began hauing rich stones all the worke being uery costly / tables of porphrey with letters of white lett in; also I saw an engine y<sup>t</sup> a man was making a hole through a peice of porphrey.
- fo. 5 b] July 12 we were appointed to speake with the Marquesse the next morning.
- 
- 13 We went to the pallace of the great Duke and spoke with the Marquesse who sayd he had donne as much as he could and appointed us to mett him the next morning in the gallery.
- 14 (being the Duke of Tuscanyes birth day) the Marquesse came not to the gallery, but wee receiued a letter w<sup>ch</sup> was sent to Signior Solaria from the Marquesse wherin was y<sup>t</sup> the Duke would giue no leaue for the learning of inlayd worke in the gallery, but for to copy the paintings and draw after the statues was free leaue: in the euening the Duke and Duchesse ride in state with all the nobles to se the running of the horssees, being 14 barbs y<sup>t</sup> rann: after itt was darke upon the great Piazza before the pallace was a boonfire and from the topp of the tower were great store of rocketts fired wich looked uery pleasant to the spectators underneath.
- 
- 15 Wee went into the gallery wayting the coming of the Marquesse; thaire came the great Duke [of] Tuscany, who with a smiling countenance demaunded who wee were; answeere made we



were st[r]aungers (English) come his fauour to learne after the rare paintings and statues; he passing by us foure times (walking and loking one the statues) euery time as he came nye smiled (att his first coming he askt whether the Kings of England had many rare thinges, and my Lord of Arundell); awhile afterward the Duke of Guiesa passed through being drawne in a little carriott by a foot man, about an houre afterward came the Marquesse who uery frendly gaue commission to the gallery keper to deliuer to my brother any peice he should chuse;

then we went into the tribunas, being the principall cabbinett, were the rarest peeces of Raphyell and Titian, Andrea Dell Serto, Michael Agnolo, Holbin and of other great masters (so he made choice of a head of Titian); thaire is a peece of bastreleue in iuory, the taking downe of our Saviour from the crosse, of Michael Agnolo, uery rare indeed / peece of moisyake worke of birds of a Frenchmans doing in 1615 uery rare, 4 landshape made releaua in silke with a great deale of iudgment.

In the gallery, being about 520 foot long and 20 brod, is a Bachus of Michell Agnolo and another of Bacchio Bandenello. Thaire [are] in the gallery 52 heads, 27 statues, a wilde boare antique, 2 wolues antique / whereof 24 a[re] antiques and 3 moderne; att one end of the gallery is a cabbinett wherin are diuers rarytyes, of the world first as turning in iuory, modells of brasse, 2 storyes artificially wrought in silke; a landshape in a table being most of jasper; a little cabbinett of ebiny hauing pillers of jasper, cappitalls and bases of gold; certaine inlayes of lapis lazary wherin are aboue 100 thousand meddalyas antique.

In another cabbinett towards the other end of the gallery a statly cabbinett of ebbiny (hauing diuers inlayes of lapis lazary, jasper, and other precious stone) wheron was curiously painted storyes out of the holy scripture; within itt has an organe w<sup>ch</sup> playes of itt selfe being by the motion of wheles rarely inuented for stopping diuers pines; y<sup>e</sup> tunes altere uery musically, itt being presented to the great Duke by . . . . .<sup>1</sup> a table also of branches of honysuckles, oliues and other spriges, so curiously inlayd of precious stones y<sup>t</sup> itt doth almost deceiue the eye to be naturall, being the best that euer was made, diuers excellent paintings of Titian, Andrea dell Serto, one painting antique of the first master (as they say) that inuented painting.

In another roome 2 globes, the owne sphericall, the other terrestiall, of some seauen foot deametr in frame of steale; a Cupid asleepe as bigg as the life in touch 9 marble heads.

In one of the lapidaryes shoppes I saw (being the best of them all) a Charytye of jasper releue, the naked of a fleshy coulour, the drapery part of yellow and part of blew, uery industriously done; also a drawing of Michell Agnoloes of the Salutation.

tribune 8  
cants 40 foot  
deameter;  
cooppleoe  
roote light in  
the topp  
other 2 square  
one light  
apeece in the  
side walls.  
fo. 6]  
24 Antique  
statue

fo. 6 b] 15

16 I went to draw in the gallery after a statua of Bachus of Michell Agnoloes worke, the great Duke passing by looke one my drawing and said, Faci est vn bella statua.

17 I drew the same statua one another posture, the Marquesse passed by twice.

18 Sunday.

19 I drew the same statua the 3 side.

20 I drew the head of Marco Grippio y<sup>t</sup> built the rotundo at Rome / and a womans head.

21 I drew the aforesaid statua the 4<sup>th</sup> way.

22 I saw the Dukes wardrope wherin was great treasure of plate of siluer and gold as also furniture for the Dukes horsse richly embroydred and besett with precious stones / thare were 6 heads releiuo of porphrey sett one a ground of serpentine.

23 I drew after an Apollo antique.

24 The same figure.

25 Sunday I saw the great Dukes pallace and garden called Bublely behind the pallace Pictey, first thaire is a great court built one 3 sides with 3 orders of culomes rustique worke, the 4 side hauing

<sup>1</sup> Left blank in original.



and in the  
middle a  
fountane  
fo. 7]

a tarris built uniforme to the other first storyes, ouer itt a walke inclosed with rayle and ballisters, were stands 2 marble heads much bigger then the life; under the said tarris stands 2 statues; in the middle is a passage into the garden as itt were through a grotto; this part of the garden ling against the ascent of a hill hath at the further end a staitly statua representing Plenty (in whyte marble), w<sup>ch</sup> statua is seene att the enterance of the pallace ouer the tarris walke, next beyond the tarris is a theatre of stone, hauing round about one the topp neches for statuas, one each sides of the neches sitt hounds and wolves carued in stone, heare is used to be represented battayle and sports accostomed by the Romanes; beyond this stand a great fountaine hauing in the middle a pedestall in manner of a rocke, one the topp wherof stand a figure in brasse representing Neptune, one the sides of the said rocke sette 4 women in manner of sea nymphs bearing shells (in whyte marble); on the furthest side of the sesterne sett a woman with a boy in whyte marble; beyond this is another sesterne hauing a pedestall in the middest but no statue; one the left hand ioyning to the garden stands the castle call'd Belluedere, were stands centrenell, y<sup>t</sup> was the cause wee could nott approch nigh the statua of Plenty but were faine to keepe att distance. Adioyning to this garden one the right hand (being seperated by a wall) is the large garden called Bublei, w<sup>ch</sup> take upp as much ground as a little cytty; one the left hand of our entrance att the end of a faire walke stood and Adam an Eue in whyte marble, of Michell Agnolo Nacerenns doing, being curiously wroft; before this stood a stone of whyte marble hewed outt for a sesterne, being some 18 or twenty foot long; att another place one a sid of this walke and entring into a laberinth stood 2 antique men in posture of fencers (whyte marble); below this and in the middle of the garden lyeth out a staitly walke, being halfe decent and other ascent; in the bottom is a mighty round plaine compasse with a mote, in the middle of w<sup>ch</sup> plaine stands a staitly fountaine being a round boule of aboue twenty foot deameter in one peice sett one a pedestall, about the pedestall are setts underneath, aboue the boule one the middle of y<sup>e</sup> pedestalls stands a figure of Hercules hauing 3 figures setting one the sides of the pedestall being borne upp with cartuses all being more then as bigge againe as the life; the aforesaid walke crossing this round but being seperated by 2 gattes hauing statuas in nechoes one each side; also one each side stand a little fountaine of men spitting watter hauing a bason on thaire thighes w<sup>ch</sup> end in a fish tayle and thaire shoulders runn of into fines; on the innerside of the mote the wall being finish in a breaking worke hath at diuers places little Cupids, some shooting, some riding one swanes, others tumbling one upon the other, all in whyte marble with great varyety of actions; the mayne walke hath 26 statues placed at certaine distances on pedestalls, most of them are antiques. Beyond this place was a peice enclosed wherin was 4 whyte harts; one a side of this was a great round in y<sup>e</sup> middle wherof was a hunting of the wild boare, all round uery pleasent to see, a[t] one side stood a figure representing a blakamore as if he were shooting att the boare; one the side of the garden by the wall stood statues of whyte marble, one a digging and the other bringing grapes to the presse.

fo. 7 b]

- fo. 8] July 26 being St. Annes day were the running of the barbs.  
 27 I drew after a painting of Corregia w<sup>ch</sup> my brother was copping, being one of the choysent  
 valued at 6000 crownes in the tribune.  
 28 I drew after a statua done by Bacchio Bandenello.  
 29 and }  
 30 } I drew after diuers statues scitsces for memory.  
 31 Mr. Paston came to Florence.  
 31 Mr. Seraily sent his man to our logding and appointed me to come and speake with [him] w<sup>ch</sup> was  
 concerning inlaying; after I had spoke with him he sent his man with me to a shopp to se the  
 worke, were I appoint[ed] to come the Monday following for to begin.  
 August 1 Sunday. In the afternone I mett Mr. Paston in Florence hard by the temple of S<sup>t</sup> Michell, who being  
 very courteous said "Sometimes you must looke after me, for wee must haue many a walke  
 together."  
 2 In the morning I waited one Mr. Paston who went to see diuers housses for his owne use



and agreed for one for 20 crownes 3 months unfurnish'd. In the afternone he went to see the great Dukes chapple.

3 I waited one Mr. Paston to the gallery of the great Duke, where he profest he had not seene so many rarytyes in one place in all his traueles.

4 I drew in the gallery in the forenone, in the afternon I tooke ground of the temple of Sancto Espirite, in w<sup>ch</sup> church is a statua of marble of Christ, copyed after Agnolo Bonorotas at Rome; another of marble of the Virgin Mary houlding the body of our Sauour in her lapp, uery well done.

5 I drew in the gallery after a ioketor antique; in the afternone I went with Mr. Paston to see the lions and wolves of the Dukes, and his great stable.

6 I drew in the galler[y] after the aforesaid statua.

7 I drew the steple of St. Spirite, being plaine but well composed—I writ into England.

August the 9 I drew in the gallery after a statua of a Venus antique; in the afternone Mr. Paston came  
fo. 8 b] thaire, we went doune to the armourers housse, saw diuers straing inuentions, as a walking stafe of Charles the 5 being on a sudden mad, a holberd and others, being 2 prolix to describe particulers.

10 The Feast of St. Laurence.

11 I drew after the head of Adrianus Emperour.

12 Being in the gallery the great Duke came to see my drawing, who liked them uery well, after he was gone S<sup>r</sup> Bastian told me the Duke would haue make a head of marble for him.

13 I drew after the aforesaid head. Mr. Paston came thaire in the afternone.

14 I drew after another antique.

15 Sunday Feast of Assention of the Virgin Mary.

16 Feast of St. Rocca who deliuered Florence from the visitation.

17 I drew in the gallery after an antique, in the afternone I waited one Mr. Paston, who went to see the chappell of the great Duke afterward without the cyty for pleasure.

18 I drew a Venus after Titian painting.

19 I made an end of the same Venus and began another after a peice of Caratts.

Feast of St. 20

Abate The great Duke came in the gallery, I hauing none of my drawings thaire.

21 I drew the head of Antonino Pio.

Sunday 22 I saw a palley of coaches run, being 6, before thay had run once about the obeliskes 4 fell foule in one another, one ouerturned, the coachman throwne out of the box, and one of the horsse broke loose and runn amongst all the people, but thaire noe hurt done.

fo. 9] August 23 I drew after the aforesaid head of Antonino Pio.

24 The feast of St. Bartholmew.

25 I drew after a rare head of Cicero; the great Duke came in the gallery; looked one my drawing; told me I was a gallant huomo.

26 I drew after the same head; the great Duke came thaire with his brother Don Lorenzo who overlooked all my drawings (in the afternone I waited on Mr. Paston who gaue me a case with a knife with an agate halft to giue to S<sup>r</sup> Bastian Keper of the gallery).

27 I drew after a peice of Carace.

28 I drew a folliage for memory.

29 Sunday The palley of barbs runn / on of the riders (being a boy) killed, another dangerously hurt with falls, so the race was spoyled, being all came not in together; itt was appointed to be run the Sunday following.

30 I drew after a Hercules killing the Centaure antique.

31 I drew after the same figure.

Septemb<sup>r</sup> 1. I drew the same statua; the great Duke came and looked one me.

2 I drew in the gallery after an antique head; and askt leaue of the Marquesse for to modell thaire in the gallery.

3 I began to modell after a dogg of Corsica antique.



4 I wroft on the same modell ; the great Duke told me itt was uery well, a Spanyard being with him the Duke askt me if I could speake Spanish.

5 Sunday the palley of barbs runn againe. 3 Duch painters went for Rome, one being kinsman to Sr Anthony Vandyke.

6 I made an end of the aforesaid dogg.

7 I waited one Mr. Paston in the forenone ; he bidd me to dinner with him, and told me in the afternone he would goe to Poggio Imperiale.

fo. 9 b]  
Septemb<sup>r</sup> 7  
1638 In the afternone I rid with Mr. Paston in his coach to Poggio Imperiale, being without the gate as you goe to Rome, first you have a low wall wereon is placed at each end a spred eagle hauing one his brest the armes of the great Duke ; in the middle an open place one on side, a wofle with 2 children sucking one the other a lion sitting with on paw one a ball of white marble, within this wall is a round pound or mote, a passage through the mydst upon arches w<sup>ch</sup> deuydes the pound into 2 parts, against the middle is entrance is a bridge w<sup>ch</sup> turnes partly on a pin, and with a little whele at each end w<sup>ch</sup> turned crosse the water runes liyes open to the ayre one the further side of this pond and one each syde of the passage lyes a statua made like grotto worke of rocke stones with water potts under thaire armes w<sup>ch</sup> runnes like fountaines ; one y<sup>e</sup> sides of the pond in manner of a quadrangle are placed 4 statues representing phylosophers ; all this worke inclosed with thicke sett cypers tres w<sup>ch</sup> mak a goodly show.

From this place right out upon a running ascent lyes a walke aboue an English mile long hauing one each syde channell for conueyance of water and on the side inward a low hedge of inperiall bocse, on the further sides a double row of cyperss and corke trees, being sett on of one sort and then of on of the othe[r], so in order the whole ascent.

Before the housse is a great and spacious court ; from each end of the housse comming square out 115 foot is built uniforme to the lower story with the ornaments of the windowes, but are used for neches (were stands statues), being open behind only with a grate of iron in forme of the hinder part of the neecho ; 35 foot from each end of this wall goes a hollownesse like a flat  $\frac{1}{2}$  ouall, in the middle wherof is a dore that goes in to a vyniard with stepps answeareable to the front.

fo. 10]  
From each end of thesse walls the court is drawne into a semecircle inclosed with rayle and ballister, all the pedestalls finish with statues of 3 (?) dogges standing in order ; from the middle of the semicircle to the mayne building lies a large walk handsomely paped with stone ; one each side of this entrance is a statua of with marble, the one representing Jupiter the [other] Atlas ; so the court in the middle from the housse is 200 foot ; the front of the building, uery plaine but uniforme, is in lenght 170 foot, hauing a dore iust in the middle with a ascent of 13 stepps, being not hye but low and easy ; one each syde are six windowes with thaire spaces equally deuyded ; this first and lower story hath all the windowes with good order of archyteture euery one hauing frontespecesses ouer or [under?] ; upon the cornish of the lower doore is a balcony in the second story comming forth of a gallery, the story hauing but 4 windowes on each side of the dore ; one the other 2 is a platforme inclosed with rayle and ballisters, hauing statues one the pedestalls of front and backside of the housse, but one the ends 2 pyramidds to conuay smooke from the chimneys of the lower story. Within the entrance of the housse you had a court with an open tarris inclosed with pillers and arches, all sides being uniforme in deuision of dores and windowes. For the middle of the court one each hand, the dores being sett open, you saw throught fue rome liing one after the other in uery good order, the further doores of the sides of the court led into gardens being full of orange and leamonds trees, hauing uarious knots paped with chyppings of marble of seuerall coulours which lay uery pleasant to all the romes one the backside ; the furthe[r] side opposite to the entrance hauing three dores, the first entred into a tennis court, the middle into an open place bourne upp with pillers and pillesters, hauing a decent with staires answerable to the front, the last led to the great staire of the housse being in breadth 7 foot and  $\frac{1}{2}$  liing right out ; you monted 25 steppts, hauing thaire a double square harth pace against the wall, and right against the middle of the staire one a pedestall in cartuse manner stood a statua representing a bird kecher, hauing in on hand a stike made att the end like a rakkett, in the other a trapp w<sup>ch</sup> serued instead of a lanthorne for to litte the staires ; then going upp 25 stepts more you haue

fo. 10 b]  
Septemb<sup>r</sup>  
1638



an Atlas with his globe w<sup>ch</sup> searues for a lanthorne; then you enter the gallery w<sup>ch</sup> is iust ouer the entrance of the lower story, the gallery being ouer the tarris borne with pillars to walke one all foure sides. The romes answeare to thosse of the lower story: one on side of the housse under ground is a uery fine grotto madde with rocke stones and shells, hauing statuas of white marble, being ualted one the topp hath but one hole to giue in lyte being eight cants; on the topp of [th]is hole stands a table borne with a slender frame of iron, w<sup>ch</sup> is both ornament to the garden and a shelter to the grotto from rain. Mr. Paston taking uery good liking to this housse desired leaue that I might come to take a modell of it, which was granted.

8 Natiuity of our Lady Mary a great feast.

9 I went to Poggio Imperiale and toke the groundplott therof.

10 I drew it faire one a large shette of payper for Mr. Paston.

fo. 11]

Septemb<sup>r</sup> 11 Mr. Thomas Gross, sonne to S<sup>r</sup> Charles Gross, tooke his iourney to Ligorne to goe for England  
1638 (being accompanied with Mr. Paston and his gentelman); I gaue him a lett<sup>r</sup> and he promised to deliuer it to my father him selfe.

Sunday 12

13 I went to Poggio and drew the second story and front.

14 and

I drew them faire upon large paper.

15

16

(Mr. Paston returned from Ligorne) I drew the staires (of Michell Agnolos doing) going upp to the Library at St. Laurence's, being the rarest that euer I saw for so little, being but 15 steppts upp; but to begin on the topp, comming out of the dore of the Library, you haue an long ouall harthpace, the steppts being circular, answerable to the harthpace, with scrowles at each end; you desend 5 staires, were you haue another plaine harthpace, not ouall but circular on the fore side & straight one the ends; then you descend 7 steps, were you haue another harthpace in manner of a uery long ouall by reason the staires in bredth are wyder below than aboue; from this you haue 3 steppts to the flower, w<sup>ch</sup> looke like rounde stones layed by chaunce on under the other, and as the staires grow wyder beneath then thay are aboue, so all the pedestalls deminish in perspectiue and the ballisters allso, now from the second plaine one either hand you goe downe 2 steps, being one a square harthpace, you haue 9 steps downe to the flower. No man cann imagine how g[r]acefull thesse staires doe looke (by any discription) in the realty; being (as I sayd att first) for so much the rarest studied things that one cane likely see.

fo. 11 b]

Septemb<sup>r</sup> 17 I waited one Mr. Paston, who told me he had found an occassion of shipping att Ligorne to goe  
1638 [to] Alexandria, but he thought itt no wayes conuenient for me by reason of the losse of my time and the great taxes that Christians pay entring Grand Care and other parts of Egypt; but he told me he would doe me any courtesy I would desire him for my fathers sake or for my owne, so by reason of receiuing no letters I desired him to be pleased to furnish me and my brother with some money, w<sup>ch</sup> he promised to doe; that day I helped him to packe upp some of his thinges in his cabbinetts.

18 I waited on Mr. Paston and helped to packe his thinges.

Sunday 19 I and my brother waited one Mr. Paston and dinned with him (after dinner he caused to be  
\* Florence  
crow[n]es  
each 10 iulios<sup>1</sup>  
paid to us 100 piasters\* without taking acquittance of our hands, being 35 pistolls, each pistoll, allowed att 16<sup>s</sup>, coming in English money to 28<sup>l</sup>).†

20 I waited one Mr. Paston and gaue him a letter for my father w<sup>ch</sup> he would send with a letter of his owne.

21 Being St. Mathews Day, and a uery rainy morning, Mr. Paston tooke coach for Ligorne, with Mr. Bell and Mr. Seaker and Mr. Maxuull his seruauants, from thence to take ship for Alexandria. Mr. Kneuitt stayd behind, hoping to mett Mr. Paston at Rome when itt shall please God he returnes, w<sup>ch</sup> he hopes to accomplish in six monthes.



22

I went and saw the great brasse horsse with the picture of the King of Spaine, a-making by one Sr Pitreo Fack, the horsse in posture of mounting, from the ground to his eares 8 brach; and Sr Fack said when itt is sett one the pedestall from the ground to the horsse head wilbe 20 braces.

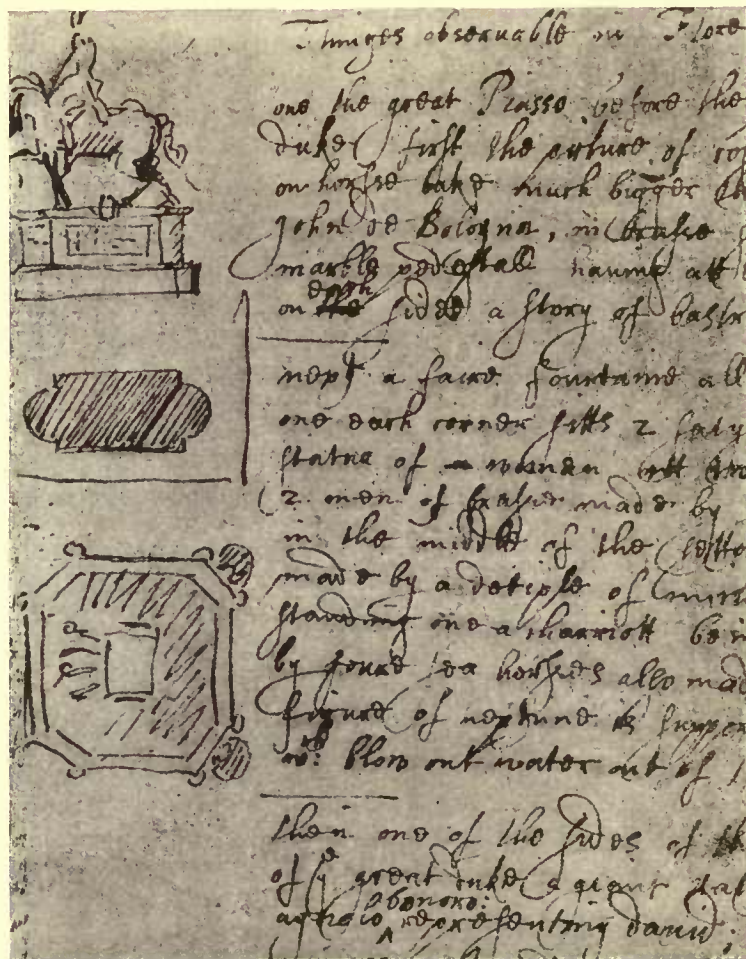
Things obseruable in Florence.

[pen and ink  
sketch of the  
statue in  
the margin

2 sketch-  
plans of  
fountain]

One the great Piasso before the pallace of the great Duke first the picture of Cosmus Medices 2 on horsse bake much bigger then the life done by John de Bologna, in brasse, standing on a faire marble pedestall, hauing att each end an inscription, on each side a story of bastreleua in brasse.

Next a faire fountaine all off marble, except one each corner sits 2 satyres in brasse and a statue of women att 2 corners, att the other 2 men, of brasse, made by John de Bologna; in the middle of the setterne one large statua made by a deciple of Michell Agnoloes in marble standing one a charriott being supposed to be drawne by foure sea horssees also made in marble, the figure of Neptune is supported by certaine tritons w<sup>ch</sup> blow out water out of thaire twisted shells.



Then one of the sides of the gate of the pallace of y<sup>e</sup> great Duke a giant statua made by Michell Agnolo Bonoro: representing Dauid; being a rare figure.

One the other side of the gate a giant statua made by Baccio Bandenello representing Hercules with a club in his hand and another man between his legges.



thesse 2 standing one faire pedestalls of marbre with tabletts of porphrey, Baccio hauing his name sett vnder his statua but not Michell Angelo.

Also a Perseus in brasse hauing the head of Medusa in his hand his body lying under his feet.

a rare statua under one of the arches of a Sabina done with great art and curiossyty by John de Bologna.

fo. 12 b.]

Att the meting of foure streets a Hercules killing the Centaure made in marbre by John de Bologna, raysed one a faire pedestall of an ordinary stone but the statua in marbre, being admirable to behold.

18 braches  
in height

Before the church call'd S<sup>ta</sup> Trinitate a large piller of gray porphrey basse and cappitall of the Doricke order of whyte marbre, a statua of Iustice one the topp in redd porphrey; raysed one a pedestall of marbre with setts round about, and an inscription one one side.

In the church a uery fine staire going upp to y<sup>e</sup> hye altar, being of an acute inuention made by Johanne del Ponte, hauing taken a scizzo of itt.

a handsome bridge y<sup>t</sup> crosses the riuier Arno with foure statues of white marbre representing the seasons of the yeare. On the other side of the riuier by the end of the bridge a prety conceyted fountaine of white marbre, also a scizzo.

The house by  
Benedicto  
da Maino  
the cornish  
by one  
Cronaca an  
Florentine  
archy:

The staitly pallace of Strozzi built rusticke of the Tuscan order, hauing one the topp a faire cornish of Corinthian order w<sup>ch</sup> shewes like a cappitall to the under part, so the upright of the housse looks like a Tuscan pilaster the rustikes deminishing from the bottome upward.

In the Church call'd S<sup>t</sup> Spirite a Lady Mary with Christ in her lapp in whyte marbre copyed after one done by Michell Agnolo Bonorotto, also in the sagristria 2 cappitalls done by Andrea Sansouino, also the steeple thaire.

fo. 13]

In y<sup>e</sup> frontt of S<sup>t</sup> Johns church the great brasse dores being rarely done; ouer the dore a statua of St. John Baptists by Andrea Sansouino.

Baccio  
d'Agnolo  
Florentino  
pauing  
part arching  
the coupelow

In the Duomo the varyety of inuention of the pauing, the figures about the altar bastraleua—the Salutation ouer the gate towards the Nunciatte in moysaike worke, the going upp of the coupelo being worth a seing, the upper lantorne, the going upp in a newell like a well into the coper ball one the topp—the figure of S<sup>t</sup> John by the high alter.

The statua of St. Jacob done by Jac: Sansouina.

Three figures of brasse ouer the gate of St. Johns towards the Tremontaine rarely done by the direction of Leonard Vinci by Francesco Rustici.

In S<sup>t</sup> Laurences the new sagrestia with the rare tombes and statues of Michell Agnolo Bono: the Lybrary with the rare composed staire of Michell Agnolo Bono: being full of manyscripts, one monument in an arch grated like a cord, of his doing also; a rare desine in blake and whyte of the Lady Mary.

S<sup>t</sup> Croce the monument of Michell Agnolo made at the cost of one of the Medices, hauing the statues of Piture, Sculpture, and Archyecture, with his owne efigies to the brest. Besyds uery many good peeces of paintings.

fo. 13 b]

without the gates uery pleasent walkes with trees sett in order, att diuers places seuerall maenads done in fresco by Andrea dell Sarto & other maisters.

The chapple in hand of the great Dukes by St. Laurences; for cost and beautifull stone the richest worke on of them in all y<sup>e</sup> world.

the Nunciatto with the monuments of Baccio Bandinello, Andrea dell Sarto, Johannes Stradamus, and excellent peeces of bastraleua behind the hye altar done by John da Bologna; other rare peeces of painting in the church, besydes the cloyster in fresco of Andrea.

In this church is to be sene the heads, the one of our Lady the other an angell, w<sup>ch</sup> thay hold was painted by a angell some say by St. Luke.

fo. 14]

Sept. 29  
1638

About the 18 houre I and Mr. Kneuit tooke horsse att Florence to ride for Rome, being Michellmas Day; wee were to pay for horsse hyer 5 crownes a man.

30. Thursday

about the 17 houre we came to Siena, where wee dined, hauing but little time to see so braue a twone by reason of getting forward of our ioyrney.



October the } Being Sunday towards the euening wee came safe to Rome, hauing escaped the bandetoes  
3 1638 } w<sup>ch</sup> lay in seuerall places; most of the way betwene Rome and Florence being uery barren, hauing  
seene diuers faire and strong fortresses wee past by 3 lakes, 2 being uery large.

4 St. Francis Day wee walked in Rome, where we saw uery faire palaces as wee passed by, but especially y<sup>t</sup> of Farnesius, where stand the rare statuas of Hercules and the other of Flora, being so rare y<sup>t</sup> they take the luster of all other thinkes away after one has sene them.

Rotonda or the Pantheon, being admirable to behold, hauing but one light in the middle of the couplelo, being sufficient for all the church; the portego before the entrance of the temple with collomes of Corinthian order, all in one peece of gray porphrey strange to see; the ground in processe of time being soe much raised that you descend as much as att the first building you should ascend; in this temple lies buried Raphyell da Urbino.

fo. 14 b] I went and saw the pallace of Principe Parretta upon Mont Quirinalis, hard by the ruines of  
Roma 10<sup>th</sup> Therme Deoclesiana, where we saw diuers rare statuas and some paintings; a uery pleasant large  
Octob<sup>r</sup> garden with many fountaines and statuas; in the pallace a uery fine library.

1638 In the Campligdolio I saw diuers antiquities of statuas and rare peecees done in fresco by Caelyer Josapino.

fo. 15]

Caelier Bernine.

Roma the 22 After foure times being att S<sup>t</sup> Peeters, one Friday morning the 22<sup>th</sup> of October I went to his  
of Octob<sup>r</sup> housse (with a young man a painter that spoke Italian), where I understood that he was not uery  
1638 well. I sent him upp the letter; after a little pause he sent for me up to his bedd side, who  
when I came to him he told me that I was re[co]mended to a man that could not doe much w<sup>th</sup>  
such and the like compli[ment] first, but after he told me that after 2 or 3 dayes he hoped to [be]  
abrod againe and y<sup>t</sup> I should come againe to St. Peeters and I should haue what I desyred, being  
in a uery good humour hee askt me whether I had seene the head of marble w<sup>ch</sup> was sent  
into England for the King, and to tell him the truth what was spoken of itt. I told him that  
whosouer I had heard admired itt nott only for the exquisitenesse of the worke but the likenesse  
and nere resemblance itt had to the King countenanne. He sayd that diuers had told him so much  
but he could nott belue itt, then he began to be uery free in his discourse to aske if nothing  
was broke of itt in carryage and how itt was preserued now from danger. I told him that when  
as I saw itt that all was hole and safe, the w<sup>ch</sup> (saythe) I wonder att, but I tooke (sayth he) as much  
care for the packing as studye in making of itt; also I told him that now itt was preserued  
with a case of silke, he desyred to know in what manner. I told him that itt was made like  
a bagg getherd together on the top of the head and drawne together with a strink under the  
body with uery great care, he answered he was afraid thatt would be the cause to breake itt for  
sayes he in my time of doing of itt I did couer itt in the like manner to keepe itt from the flyes,  
fo. 15 b] but with a *grea-a-t* deale of danger, because in taking of the casse if itt hangs att any of the little  
lockes of hayre or one the worke of the band itt would be presently defaced, for itt greiue him to  
heare itt was broke, being he had taken so great paines and study on itt; after this he began  
to tell us here was an English gent: who wooed him a long time to make his effiges in marble,  
and after a great deale of intreaty and the promise of a large some of money he did gett  
a mind to undertake itt because itt should goe into England, that thay might see the difference  
of doing a picture after the life or a painting; so he began to imboast his physyognomy, and  
being finisht and ready to begin in marble, itt fell out that his patrone the Pope came to here of itt  
who sent Cardinall Barberine to forbid him; the gentleman was to come the next morning to  
sett, in the meane time he defaced the modell in diuers places, when the gentleman came he  
began to excuse himselfe that thaire had binn a mischaunce to the modell and y<sup>t</sup> he had no mind  
to goe forward with itt; so I (sayth he) I return'd him his earnest, and desired him to pardon  
me; then was the gent. uery much moued that he should haue such dealing, being he had come  
so often and had sett diuers times already; and for my part (sayth the Caelier) I could not  
belye itt being commanded to the contrary; for the Pope would haue no other picture sent into  
England from his hand but his Mai<sup>ty</sup>; then he askt the young man if he understood Italian well.



- fo. 16] Then he began to tell y<sup>t</sup> the Pope sent for him since the doing of the former head, and would haue him doe another picture in marble after a painting for some other prince. I told the Pope (says he) that if thaire were best picture done by the hand of Raphyell yett he would nōt undertake to doe itt, for (sayes he) I told his Hollinesse that itt was impossible that a picture in marble could haue the resemblance of a liuing man; then he askt againe if he understood Italian well; he answerd the Caelier, perfectly well.
- Simile then sayth he, "I told his Holinesse that if he went into the next rome and whyted all his face ouer and his eyes, if possible were, and come forth againe nōt being a whit leaner nor lesse beard, only the chaunging of his coulour, no man would know you; for doe not wee see y<sup>t</sup> when a man is affrighted thare comes a pallnesse on the sudden? Presently wee say he likes nōt the same man. How can itt than possible be that a marble picture can resemble the nature when itt is all one coulour, where to the contrary a man has on coulour in his face, another in his haire, a third in his lipps, and his eyes yett different from all the rest? Tharefore sayd (the Caelier Bernine) I conclude that itt is the impossible thinge in the world to make a picture in stone naturally to resemble any person."
- Octob<sup>r</sup> 26  
1638 I waited on Caelyer Bernine at St Peters (being Twesday); he fauoured me so farr as to show me the statua that he had under hand in the church, and told me that for a while he should be bussy thaire, but when he had done and that he was att his housse I should be welcome to spend my time with the other of his disciples.
- fo. 16 b]  
Nouemb<sup>r</sup>  
1638 } This 6 of Nouember receiued a letter out of England with an inclosed letter directed to S<sup>r</sup> William Ham[ilton] & 3 schuchions of armes to be inlayed in marble for the monument of my Lady Barkley.
- August 3  
1639 } The 9 I deliuered the letter to S<sup>r</sup> William Hamillton and his answee was that the frend that had write the letter did oblige him so farr that what was in his power I should commaund.
- Septemb<sup>r</sup>  
17 1639 } By S<sup>r</sup> William[s] meanes or desire wee obtayned leaue to desine in the Vigney of Lodouisius. Shipt into a uessell att Ripa Grande on chest to goe for Ligorne, from thence to England directed to Mr. Bothhousse embarked in the uessell of Peter Sarda of Ligorne, being packed with the schuchions for my Lady Barkleys monument, with 21 desines of my brothers, 46 six of mine, with a modell of the Satyre Martyns, fiue bookes of archyitecture, diuers other prints, 14 peeces of plaister, 2 dryed rattes, all w<sup>ch</sup> was inclos'd in the aforesaid box being rapt in searchcloth and canuas and bound about with a cord and marked N.S. N<sup>o</sup>. 1.
- Octob<sup>r</sup> the 6  
fo. 17] Thursday I began to desine in Belvedere in the Vatican in the Popes garden.
- Decemb<sup>r</sup>  
the 11 Satterday. I went to St. Peiters and [waited] one Caelyer Bernine from the church to his housse and showed him some drawings y<sup>t</sup> I had copyed after Raphyells with 3 orders of archyitecture of my owne caprycio; he was uery well pleased to see them and told me that 15 dayes hence he should haue finisht his statua then under hand and then if I would come to him he would first haue practice after some thinges he had and I should se his manner of workeing and then worke my selfe; in the meane time (sayes he) I would aduise you as you haue begun to continue in drawing with chalke, beying uery necessary.
- fo. 18] A discription of the wonderfull things of nature att Puttsole, of Monte Eusubius, and Naples, 1639.
- March 19. 1639 The Feast of St. Joseph, the husband of the Virgin Mary, wee tooke horse att Naples for Puttsole. In the way a little without Naples lyes a great hill called Pausilippo being a rocke of stone, on the topp wherof growes wine, w<sup>ch</sup> hill hath a passage cutt quite through itt, being in lenght about 1000 passes, wrought throught the mayne roocke in breadth that 2 wagons or coaches may passe on beside the other; this they call'd Grotta Virgilia; att the entrance wherof on the left hand aboue this grott stands the sepulture of Virgil wher in a great grauestone is this epitaph:

Qui cineres? tumuli hæc vestigia condidit olim,  
ille hoc qui cecinit pascua, rura, duces.



This grott by reason of itt's lenght is somewhat darke; in the midst is an altar w<sup>ch</sup> hath continually a lampe burning before itt.

fo. 18 b]

Having passed this grott we came to a side of a hill where is a grott or stinking hole call Musteto (?) or Buso del Cane, wherout comes such a dampe that any animall being put by force below a stroke or marke w<sup>ch</sup> the dampnesse shoves immediatly is stifled and dyes, and suddenly being cast into a lago named Aniano nere adioyning reuiues, w<sup>ch</sup> experience I saw. Itt [is] sayd that Nero caused 2 slaues to be put in, one wherof was stifled the other reuiued by the same water. Nere unto this are diuers stuffes naturall by reason of the sulphure earth, were according to the seasons diuers come from all parts to sweat for the *Mali Francesi*, being built into little roomes with benches on the sides for to lay thaire bedds on. A little beyond this wee arriued to a place call'd La Solforata w<sup>ch</sup> hath binn a hill formerly, now sprong open, so that decending into the bottome or plaine you see all the sides of y<sup>e</sup> hill remayning yett smoking, in some places smally, other more uehement, and especially on place, where itt burst forth so strongly that one is afraid to approach nye att first being so forcibly hoat that houlding a peece of iron in the smoak immediatly itt droepes as iff itt sweat; all the ground when on stampes or beates upon itt sounds so hollow y<sup>t</sup> one is afraid itt will fall in, rattling like unstrong ice. From hence wee went to Puttsole, were wee dinned; afterward wee tooke boate crossed a corner of the sea, wher in the sea wee see diuers ruins, as also a bridge built into the sea hauing as yett 19 arches standing. After landing & being passed a good distance from the shoure on the side of a hill wee crept into a grot w<sup>ch</sup> thay call Grotto d'Sybille Cummune, w<sup>ch</sup> is extreme warme and hath a bath of coule water in itt, the grott being about 250 paces long. Next wee saw the Bath of Virgill, being a handsome vault'd square roome, hard by is a grott long and narrow, whose lenght none knowes the end by reason of the extraordinary heat w<sup>ch</sup> comes out, breadth sufficient for on to enter at once, w<sup>ch</sup> is so hoat aboue y<sup>t</sup> none is able to endure itt, but crouching towards the flower you are fresh and coule; without this grott in the sea through the roocke proceed such a heat w<sup>ch</sup> warmes the sea water thaire about enough to boyle an egge; then

fo. 19]

March 1639

wee tooke boate and passing along wee saw diuers ruines in the water, also the ending of Via Appia w<sup>ch</sup> runnes a good way into the sea, being a paved euen way, uery ancient, from thence to Rome; also foundations where has stood anciently whole cytyes, amonge others of note was the place where Agrippina the mother of Nero was massicred, also her monument, being a large vault with sculpture bastralieua in stucco.

12

I went for Naples being Satterday, the first night wee lay att Valeter; wher in the towne I saw a statua in brasse of Pope Urbines picture setting on a faire hye pedestall of whyte marble.

13

Wee lay att Pippernij, were is the basest entertainment in the world.

14

Wee dinned att Terrenciny wher is extraordinary good muscadell; wee lay that night at Fundy, the first towne of the King of Spaines.

15

Wee dined att Mola.

16

Wee dinned att Capua and arriued att Naples that afternone being Wensday.

From Naples to Rome 121 miles.

The 13 of March 1639 Mr. Paston Esquire came to Rome, being safely come thair with all his company, hauing binn a long and dangerous vyoage in Egipt as farr as Jerusalem.

The 19 of Aprill 1639 Mr. Paston departed from Rome for Venice, and so for England.

fo. 20]

A short discription of the antiquities of Rome. 1639.

First to begin with the bridge St Angelo call'd of the antikes Elio, of treuertino, after w<sup>ch</sup> you see the castell, w<sup>ch</sup> was properly the sepulture of the Emperour Adrianus, one the hieght or topp stood a pine apple (the w<sup>ch</sup> I haue sene in the Popes garden, only 2 peacockes) of brasse of a mirabolous greatnesse with foure peacockes of brasse, uery rare, w<sup>ch</sup> were transported in the pallace of Beluedere. Passing this, beholding downe in the water the ruines of the Triumphall Bridge, ouer w<sup>ch</sup> passed anciently all the triumphs in Campidoglio from the Vaticane (after this beholde the famous fabrike of the new church St. Peeters\* built vpon a hill called the Vaticane, being brought to perfection by the Pope Paulo V; after this beholde the pallace of Beluedere, where are excellent statuas and specially the Laocon\*\* and the Cleopater, Apollo, Antenus, Nilo and the peece of the body thair sitting. Having seene thesse, come backe to the gate of St Spirito,\*\*\* and when you are

\* although nott antique yett as in the way

\*\* whyte marble

\*\*\* a gate begun of treuertino



fo. 20 b]

passed out looke vward on your right hand and you see a church call'd S<sup>t</sup> Honofrio, and beginning thaire all along to S<sup>t</sup> Peter e Montorio, all this hill the antiques call'd Janicolo, now see below, from S<sup>t</sup> Honofrio towards S<sup>t</sup> Peter e Montorio was the circle of Julius Ceasar, of a great largnesse or wydth and lenght as is seene; passing from this you come hard by S<sup>t</sup> Maria in Trasteuere, where you se a church w<sup>ch</sup> was call'd La Tabernia Moritoria of the godly Romaynes, for when the poore souldiers came thither dismembred, lamed, or disgraced by warr (to understand thosse w<sup>ch</sup> millitar'd for the people of Rome), if thay were waxed ould, here thay are gouern'd or car'd for, and rest to their liues end; and before the hye altar is a place w<sup>ch</sup> when Our Sauour was borne thaire sourced forth a fountaine of oyle of great quantitie (w<sup>ch</sup> church is repar'd and adorned with a most braue seeling by Cardinall Aldorbrandine).

Afterward walke towards Ripa and admire in all thosse gardens, churches and housses were you see that w<sup>ch</sup> was call'd (Arsenale de' Romani), by w<sup>ch</sup> you may iudge what greatnesse itt hath binn, were you may see the tracke or foundation of itt being.

Now to see or vew things against the Ripa. You find one your left hand an iland w<sup>ch</sup> the antiques called Tiberina, were now is the church of S<sup>t</sup> Bartolmew and of S<sup>t</sup> John Golabita, wher are the brethren call'd the Good Brothers of thair good doing (being an hospitall for straingers); in

\*w<sup>ch</sup> now noe man  
can see but must  
beleue tradition

this iland were 2 temples, the one of Joue Licarino the other of Esculapius, and if you will obserue this iland, itt has binn in manner or forme of a shipp\*; yett to this iland are 2 bridges to enter, named by the antients one Fabritio, the other Cestio, w<sup>ch</sup> now are call'd by noe

fo. 21]

other name then Ponte Quattro Capi.

of treuertino  
of treuertino

Hauing seene thesse wee turne towards the Trasteuere, were wee find a streit streight out w<sup>ch</sup> way leads to another bridge halfe broke, call'd the bridge of S<sup>t</sup> Mary, by the ancients the Brigde of the Senatorye (or Ponte Senatorio), att the foot of w<sup>ch</sup> you find a pallace wholly ruinated, call'd according to the uulgar the pallace of Pilate, but the more iudicious hold itt nott so. Adioyning to this you see an ancient temple of the mounne and opposite one the contrary hand another of the sune, most antike; hauing passed this onwards you see a church call'd S<sup>t</sup> Maria in Cosmedin, call'd the schole of the Grekes, in the loggie or entrance thairof is a peice of white marble round of a great largnesse in w<sup>ch</sup> is the liknesse of a face, the w<sup>ch</sup> uulgarly is call'd the mouth of the truth (or Bocca de Uerita), hard by this you see diuers ruines by the Tiber w<sup>ch</sup> anciently were call'd Ponte Sublivio, where Horatio Coclato combated againset whole Tuscanye; and going under this hill one the brinke of the Tiber towards Saint Paule you shall find on your right hand a vinia within w<sup>ch</sup> the Romaynes had 140 graniryes, w<sup>ch</sup> wer exceding great, as the ruines expresse w<sup>ch</sup> are within the vignia of his Excellencye Duca Cesarino.

fo. 21 b]

little to be  
seene

Afterwards being passed this and going towards S<sup>t</sup> Pauls wee found a place like a meadow where the Romaynes used to make thaire Olimpique games, and in this meadow wee saw a hill call'd Monte Testaccio, made of pottsheardes, for thay say [a]dioyning dwelt potters whosse usse was to bring together thaire peeces of potts.

being verry large  
and growne ouer  
with short grasse  
of a course  
short of  
whyte marble

And beholding att the gate of S<sup>t</sup> Paule wee saw a pyramide most ancient wall'd in the cytty wall, w<sup>ch</sup> was the sepulture of Cestia, one of the 7 Epuloni, as the letters doe manifest. Going a streit right out from the gate of S<sup>t</sup> Paule turne one the left hand in the streit of S<sup>t</sup> Prisca, you arriue att St. George, and neighbouring to this church is a inagnificent arch call'd Arcus Janu,† by whosse ruines may be coniectered the beautifulnesse of itt and following by a right streit itt brings you to St. Gregoryes, were passing wee saw great ruines of fabrikes, one wherof as yett haue three orders of collumes, one aboue the other, called the Settizonio di Seuero for being of the seven orders of collomes.

† of whyte  
marble  
fo. 22]  
one each  
front 12  
neaches

of bricke.

Hauing seene this a little below wee saw the Ternie Antoneane made by Caracalla, maruelouse and delightfull to see. Going towards St. Sebastians little streit one the left hand you arriue at S. Stefano Rotondo, w<sup>ch</sup> anciently was the temple of Faunus, and hard by wee see certaine great walls, the w<sup>ch</sup> thay say was an aquadukt w<sup>ch</sup> went to Campidoglio, and in this place is the hill called (Monte Celio).

Passing by this wee came to St. John Laterano, wher you se more antient fabrikes, and in the middle of this piazza is a great piramide ingrauen with karacters brought out of Egypt, and



fo. 22 b]  
 † curiously  
 fabrik'd of  
 bricces, as by  
 the small  
 remaynes  
 appeares

Little or  
 nothing to be  
 seene being  
 of bricke  
 of marble

inuentor  
 Michell Ang.  
 Bono: one  
 the inside  
 unfinish'd

fo. 23]

of whyte  
 marble

fabricked of  
 large bricke

built of  
 treuertino

fabricked for  
 the most part  
 of large  
 bricke

fo. 23 b]

in my time a  
 great part  
 pull'd downe

of treuertino  
 one the out-  
 side, bricke  
 within  
 fo. 24]

approching thair is a braue fountaine. After going from thence towards St. Croce in Jerusalem, and before the church you find a place halfe under ground, where was the temple of Venus, wher is her feast celebrated every yeare on the 20 of August, and one the church itt selfe of St. Croce thay say the theater thaire hath binn of the Statilio Tauro, † made of bricces very well and curious, being very large accordingly as may be iudged; here also thay [say] hath binn the pallace and the feild Sessoriano. The church was built by Constantine the Great.

Hauing seene thesse wee turned towards ould Rome and keeping a streit streit towards Porta Maggiore wee came to a ruine, very ancient, were stood the trophyes of (Mario) the w<sup>ch</sup> stand this day before Campidolio nere the horssees of marble.

Afterwards comming towards Rome passing the arke of Gallieno call'd now the arke of S. Vito, yett unruinated, where hangs the keys of Tiuly.

Next morning walking out towards towards Porta del Popola, anciently call'd Falminia, w<sup>ch</sup> gate ioynes to the church of St. Maria del Popolo. This church has binn repaire by Pio Quarto; in the middle of the piazza before this church stands a great piramide with Egyptian characters fronting 3 seuerall streits w<sup>ch</sup> runne in one point at the obeliske going towards Trinita de Monto, under w<sup>ch</sup> mont antiently was the great circle of Augustus, and were you see now the church of the Holy Trinity—all the way to Monte Cauallo thay was anciently the gardens of Salust, the w<sup>ch</sup> must be beleued by reports, now nothing thaire to be seene.

From thence wee went to Monte Quirinale, w<sup>ch</sup> now vulgarly is call'd Monte Cauallo by reason one the topp of this hill fronting the Popes pallace stands 2 great statuas of white marble w<sup>ch</sup> figures Alexander the Great who tames his horsse Buchephilus, w<sup>ch</sup> two statuas where made att strife for fame by Fidia and Praxitelis, antique, famous sculptores.

Nott farr from hence began y<sup>e</sup> stuftes of the Emperour Constantine, reaching as farr as St<sup>e</sup> Susannah; on the other side of the stuftes was the senate or consell of matrones for poore widdowes & orfrines; and first wher the Romaines did usse the altar of Apelline w<sup>ch</sup> was within this place.

In the end of this streat is a handsome gate inuented by Michell Agnolo Bonorotto called Porta Pio, being built new by Pio Quarto.

From hence passing out of the cyty a mile or thareabout you arriue to St<sup>e</sup> Anese, a temple antique wher nere adioyning is the temple antique of Bacchus with a porphrey sepulture very rarely wrought.

Within this gate of Pio towards Monte Cauallo one the left hand stands the ruines of Terme Dioclesiano, a great part whereof is conuerted into a church dedicated or consecrated to the Lady Mary of the Angells; it is reported under this terme are diuers wayes and grotts, one going to Campidolio, another passing underground aboue a mile without Rome to St<sup>e</sup> Sebastian, a third passing under the riuer Tiber to the Vaticane wher stands the Popes pallace, with diuers others whosse end are nott knowne; [it] is reported according to records y<sup>t</sup> att the building of fabrike thaire labour'd for the space of 14 years the number of 40 thousand Christians by the authoritye of Dioclesiano and Mastimiano Emperors.

Not farr distant from hence in a vigna of S. Antonio was the maruilousse temple of Diana, wher the Romaines did make thair sacrificyes to the sayd goddessse; on the other side, wher stands the church call'd St<sup>e</sup> Martino, stood the temple of Mars; where now the church of St<sup>e</sup> Maria Maiores was the temple of Iside, greatly esteemed anciently by the Romaines; att the bottome or foot of this hill you see the church call'd St. Prudentia, wher antiently were the stuftes or hote houses Nouariana.

Hyer, were now is the monastery of St. Lorenza in Panisperna, was the stoues (or hote housses) Olimpie, very large, as by the remnants appeares; in part of the tracke or limitts now dwell the poore gipsyes, this was call'd Monte Viminale. Passing by this wee saw a hugh and mighty ruine of a theater antiently call'd Theatro di Vespasiano, vulgarly now the Collesiea, thinking that in the world hath nott binn the like so maruiglous fabricked composed in that manner and largenesse, being numbered to hold foure score and seauen thousand people each to see very commodiously when the Romaines made any spectacle; they say that here the Bishop



St. Ignatio was torne in peeces with lions; this worke or fabrick was rayseed in eleauen yeares, hauing in that time allwayes labouring 30 thousand men.

About this Collesiea, taking the [way] towards St. Johns Latterano, hard by the church call'd St. Clemente, a conuent of brothers, on the left hand the first little strete wee saw a terme call'd the 7 halls, built by Titus Imperator for a bath or terme. Turning the same way towards Collesiea and passing through itt, neare adioyning wee saw the Triumphall Arke of Constantine, being verry

of brick rare of composure, with curious sculpture, being fabriked of white marble.

where are some of the best bastraleiues that are in Rome Neare this, in the garden of the brothers of St. Maria Noua, wee saw the ruines or of whyte marble fondation of the temple of Serapi; passing this wee saw the arke of Tito and Vespasian, w<sup>ch</sup> was built when thay triumph'd of Jierusalem. Forward wee saw the Mont Palatino, now call'd y<sup>e</sup> Palzzo Maggiore, wher thaire is now a plesant vigna of Sig. Farnese, and adioyning to this wee saw the ruines of Templum Paci, made by Vespasian Emperour; nott farr distant from this was the temple of Castor and Pollux, wher now is the church of St. Cosmo and Damiano, & neere unto is part of the temple of Marco Aurelio and Faustine his wife, daughter to Antonino Pio; his pallace was behind the same temple, now the church of St. Laurence; against this was a most braue temple dedicated to the goddess Venus, now call'd S. Maria Liberatrice dall' Pene dell' Inferno. In the middle of Campo Vaccino stands 3 collomes on w<sup>ch</sup> thay say was a bridge from Campidolio to Palazzo Maggiore, and here (itt is sayd) was the sage Curtio where he cast himselfe in for the good of his country.

halfe in the ground Here stands the arke of Septimio, all of white marble, of the order Composita, verry large; nere this arke is the church of St. Adriano, antiently the temple of Saturne.

The arke w<sup>ch</sup> I haue named before, made by Lucio Settimio Seuero, w<sup>ch</sup> stands att the foot of the hill off Campidolio, being a verry handsome worke, this arke he caused to be made when he had conquered the Parthians, w<sup>th</sup> storyes of victory being sculp't \* one each side of the sayd arke. Nott farr from hence, one the side of the hill, wee saw 3 collomes allmost under ground, w<sup>ch</sup> were of the temple of Concordia.

Corin: order To be be- lieued as hauing itt by report nothing to be seene fo. 24 b] From thence wee arriued one the topp of the hill call'd Campidolio, antiently call'd Monte Tarpeio, where stood the temple of Jupiter, w<sup>ch</sup> being once burnt was neuer restor'd.

Neighbouring to this was a temple dedicated to Ceres upon this place; att this day wee saw a man one horsse backe representing Marco Aurelio Imperatore, wher on the left hand wee saw a statua of the god Panario, aboue the head of the statua Maforio putt in this place by Pope Clement the Eight, being accommodated to carriage of the water, and makes a handsome fountaine.

Little or nothing to be seene only storyes From hence wee return'd a little streit, att the foot of Campidolio wee saw certaine deepe cesternes made by the Romaines for to hold salt and grane, call'd Horti Anticamente.

Hauing passed this, hard by St. Mario della Consolazione nott farr distant we saw the arke Boario and the theater of Marcello † where now liues the famyle of Sauelli, and near this theater was the temple of Pietà, now call'd St. Nicolò. A little distance from hence towards the fishmarkett was the Portalls of Ottauia, sister of Augustus, now little of the foundation to be seene; entering in S. Angelo in the Pescaria, thaire are the Portalls of Lucio Seuero, anciently itt was the temple of Juno.

The 3 morning wee went to see Piazza Collonna, where stands erected the collome of Antonio Pio, built by Marc: Ant: hauing 206 steps to ascend to the topp, 66 windows, with the statua of St. Paul on the toppe, of brasse, repaired by Sixtus Quintus Pope. After wee went to the Piazza di Pietra, where wee saw the temple of the virgin Chastitye; after that wee went and saw the Troian collome ‡ nere unto Madonna d' Loretta, w<sup>ch</sup> hath 185 staires to ascend and 45 little windowes for ligh[t] on the inside, on the topp wherof stands a statua in brasse representing St. Peter, itt is reported att first thair stood on top an urne with the ashes of the Troianes, repaired also by Sixtus V Pope.

Then wee went [to] the Pantheon, built by Marco Agrippa, the rarest estem'd frabricke of all the antiques, now call'd the Rotondo for being round, whosse hyght is answerable to his breadth or deameter, taking from thence the name of Rotondo or round, of w<sup>ch</sup> I shall declare more particular in another place †; this was consecrated to a church by Boniface the Fourth, and lately is partly new

of brick

where are some of the best bastraleiues that are in Rome

of whyte marble

brick: peeces of whyte marble collomes and other ornaments

collomes of a mixt marble grenish

fo. 24 b]

Corinthian order of whyte marble

incredible by mee

halfe in the ground

\* most basely

Corin: order

To be be- lieued as hauing itt by report nothing to be seene

fo. 25]

Little or nothing to be seene only storyes

† of treuertino

of whyte marble

fo. 25 b]

‡ of whyte marble rare bassa-reileuaes

† Folia 58 [i.e. fo. 28b, originally p. 58]



restored by Urbanus 8 now Pope of Rome. Wee turned afterwards towards the church of S<sup>t</sup> Maria upon Minerua, being antiently call'd by the same name of Minerua, but since itt's originall has ruinated with other most statly fabrikes; thair is now in itt 2 braue organes made att the cost of Cardinall Borghesse, thair stainds also a statua of Christ in white marble made by Michell Agnolo Bonorotta one the bake side of the Rotondo, where stueffes of Marco Agrippa; and behind a church S<sup>t</sup> Eustachio, where the stueffes of Nero, w<sup>ch</sup> are partly to be sene yett, some foundations verry large by Palazzo Madama.

fo. 26]

where is now  
a pallace  
building att  
the charge of  
the family of  
Medices

Afterwards wee passed Piazza Nauono, where euery Wensday is a markett kept by the Iewes, att the one end of this piazza under the great pallace of the famyllye Orsini wee saw fastned the statue of Pasquine, who was (as itt is reported) one of Alessander the Greats souldiers, being a most rare peice of sculpture but now demolisht by the fannalij who haue abused & painted itt.

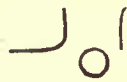
Thesse being a short description of the  
Antiquities of Rome as I myselfe haue  
seene them, with relations from others,  
of w<sup>ch</sup> diuers particulers I intend to  
expresse more att large when I am  
more pratique.

#### St. Peeters Vaticano Roma,

fo. 26 b]

458 foot  
150 foot  
608 foot  
469

150



238 foot  
40 foot

94½ foot

fo. 27]

or as some  
all four  
110,000<sup>tt</sup>

the inuention wherof was Michell Agnolo Bonorotti in forme of a iust crosse whosse longitude and latitude was 610 palmes, but finding the church would be to little according to that intent itt was inlarge in itt's longitude to 200 palmes more (so y<sup>t</sup> now itt is 810 palmes in lenght) by Paulus V Pontifax Max of Burgosius housse, itt is in hyght from the topp of the crosse aboue the coup'leo to the pauement 625 palmes; this church amongst all other famous buildings in the world of late dayes is most marueilous and may be compar'd, according to the opinion of prudent men, to the workes of the antients. The great coupelo, a worke much admiration for the largenesse and hygh from the ground, was built by Sistus Quintus, Pope of Rome, whosse deamet<sup>t</sup> of the vault is 200 palmes, and is account'd the hiest fabrike in Christendom. In time of the building wroft continually more then 600 men (as Dominico Fontano Archytect expresses) with great diligence and cost; the name of the archytect by whom itt was perform'd nam'd Messer Giacopa dalla Porta. On the front before the entrance itt hath braue loggia in lenght 317 palmes and brod 53, being costly finisht out with marble doores each being in height 34 palmes ¼ broad 18; hyght of the sayd loggia 106 palmes the vulture being desined with curious sculpture wroft of stucco enriched with gould.

The Maggior altar of brasse made by Pope Urbanus the 8<sup>th</sup>, now liuing, being in hyght 126 palmes, each piller being in forme twisted or knobb'd is cast into 3 peeces each waying 7000<sup>tt</sup> one piller waying 21,000, accounting 12 ounces to each pound; all is of cooper from the angells downward, the rest is made of furr cloathed with copper gilt with gold, the expence of w<sup>ch</sup> altar cost aboue 600 thousand crownes, that part of the church according to the first desine is most costly furnisht almost in all respects, the flower being paued with marble wroft into seuerall workes; the great coupelo wroft into figures of the apostles and angells all of moisaiake workes, all the pillasters cloath'd with white marble fluted, the little pillosters or pedestalls under the impost of the arches wroft and inlay'd with diuers coulours of marble. All the altars besydes the Maggior are made in one manner, each hauing 2 large collomes antique taken from Therma Dioclesiano, being in number 44; and to conclude absolutely itt is the most maruelouse fabrike and best composed that is in the world of moderne times.

fo. 27 b]

diamet<sup>r</sup>  
feet in.  
3 1  
distance  
5 ½

Att Tioula, distant from Rome 16 miles, stands a little temple antique built on the Corinthian order, uerry well wroft, but itt is now much ruinated, being in forme round hauing a walke round about borne upp with pillers in number 18 each, being in deameter three foot on inch, the inter-collome or distances betwene piller and piller fvee foot and ½ an inch, w<sup>ch</sup> is one deamet<sup>r</sup> and



Thesse  
mesures  
being giuen  
me by an  
archytect  
but stolne  
from Ser lij (?)

two thirds, distance betwene the collomes and the wall foure foot cleauen inches, the thiknesse of the walle two foot foure inches three qrs., the height of the temple within the cleare or springing of the arch twenty fve foot or thareabouts; the height of the base of the pedestall almost eighhtene inches, the cleare of the peddestall hve fve foot and a halfe, the cornish or cappitall of the pedestall fourtenn inches and a half, the heyght of the base fuetenne inches, the heyght of the collomes 19 foot 7 inches, the heyght of the cappitall is 2 foot 9 inches, the heyght of the archytraue fresse and crornish, being to much ruinated, could not so neare measur, but itt is about fve foot—the doore or entrance being only with iambes wroft with an archytraue mould, a cornish on the topp in height 17 foot 3 inches and the breadth at bottome 8 foot 3 inches, being narroer aboue, thare in breadth but 7 foot 6 inches  $\frac{1}{2}$ , the iambes 20 inches  $\frac{1}{2}$ , aboue scarce 20 inches, the height of the fresse 11 inches three quarters; the thiknesse of the cornish aboue the dore is 16 inches and a  $\frac{1}{2}$ ; this temple hauing 2 windowes w<sup>ch</sup> were in breadth 3 foot 10 inches and in height 9 foot 8 inches, deminishing also lesser aboue, the iambes 12 inches  $\frac{1}{2}$  face, the cornish of the same hyght. The rest of the members I haue obserued for memory in my bigger booke desined, this temple hauing binn couer'd with a coupelo, but little of itt now standing.

fo. 28]

Little or  
nothing to be  
sene

Another temple downe towards the riuier, much ruinated, built in manner of a long square w<sup>th</sup> halfe pillers one the outside, with a portigo att one end borne upp with pillers of the Corinthian order, being in deameter 2 foot 7 inches  $\frac{1}{2}$ , the archytraue fresse and cornish running round about breakes upp with a frontespeice att each end; the temple in lenght 35 foot 3 inches, in breadth 21 foot and a halfe, the thiknesse of the wall 2 foot 4 inches, the heyght of the pillar with base and cappitall 23 foot & a halfe, archytraue fresse and cornish 5 foot 10 inches. The frontespeice doth nott rise high and couped, but lyes uery semly low and flattish. The temple is rayesd from the ground 7 foot on a pedestall; but the whole much ruinated, little to be sene but the semetry of what itt hath binn.

fo. 28 b]

The famous edyficiys of the antickes w<sup>ch</sup> are seene att Rome, amongst all the Pantheon is most handsome, being a worke so compendious and well understood, that being on body with diuers members thay all correspond and agree to the whole with such a symphathy that one is taking with the consederation of so goodly a sight. The wise archytect who was inuentor hath chosen the most perfects forme to understand itt's roundnesse (from whence uurgarly it is call'd the Rotunda), because within the heyth is iust the same as itt's deameter; also the archytect consedering that all things w<sup>ch</sup> proceed orderly must hauing on principall and head by w<sup>ch</sup> depend all the inferiour members, so this fabricke hath on only light in the toppe or crowne of the coupelo, and from thence distributs to all parts inferiour alike, as by experience I haue sene itt, that all things hath thaire perfect and nescessary light. Thaire be also six chappells, w<sup>ch</sup> are made in the thiknesse of the wall, who haue neuerthesse light sufficient by force of a second windowes aboue the sayd chapples, so thatt the lesse things in itt hath part of the light, and nott only the worke itt selfe hath so great a grace, but also a person entring seemes w<sup>th</sup> such greatnesse and maiesty that itt is wonderfull to behold, w<sup>ch</sup> proceeds from the celestiall light, neither was this fabrickt without great consediration, being anciently dedicated to all the goods, wherin stood many statues; wher were many tabernacles & niches itt was needfull to haue each thaire conuenient light, w<sup>ch</sup> is in this edyficie so well perform'd as possible may be; for to returne to my reason, I say and I have heard that this Pantheon according to the iudgment of understanding archytects is compar'd to be the best fabrickée that euer was seene. Itt was consecrated to the worship of God by Boniface Pope; the founder, as I haue heard, was Marco Agrippa.

fo. 29]

fo. 29 b]

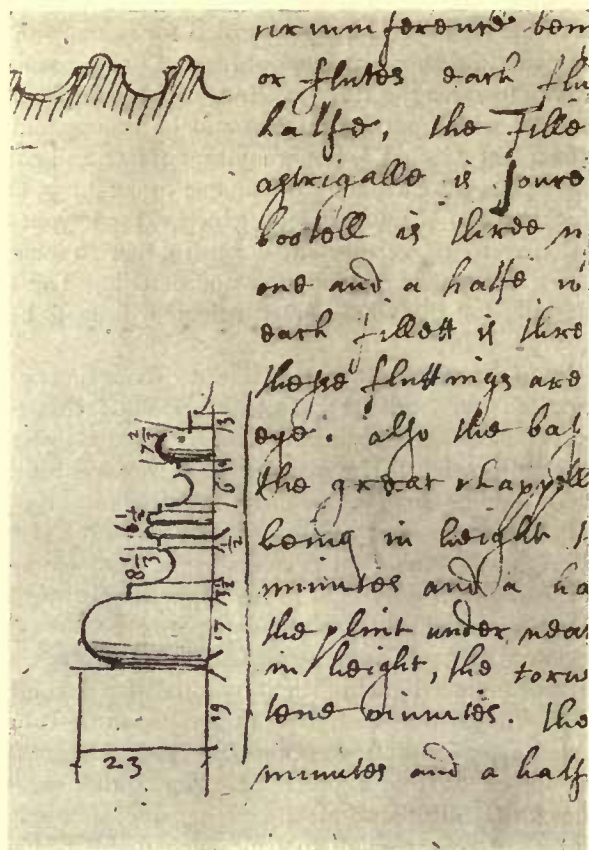
Att the entrance itt hath a portico borne with eight pillers one the front (of the Corinthian order), being seauen distances deapth, three pillers and a pilloster being three distances, each pillar in deameter 4 foot 11 inches, the distance or intercollome 6 foot 1 inch, hauing within this a portico att the entrance of the doore, w<sup>ch</sup> is in large 30 foot on each side, w<sup>ch</sup> makes the lenght of the whole gallery or portico, itt hath on neach being in breadth 7 foot 6 inches, the iambes on the sides 1 foot 6 inches, the doore or entrance in wydth 19 foot 10 inches  $\frac{1}{2}$ , the lenght or deameter of the church within 145 foot 6 inches, the heyth being the same, the hole or light one the toppe in deameter 27 foot  $\frac{1}{2}$  inches  $\frac{1}{2}$ ; the six chappells in wydth 19 foot 11 inches  $\frac{1}{2}$ ; the cheife chappell, fronting



fo. 30]

\* 4 foot  $\frac{1}{2}$ 

against the entrance of the doore, is in wydth 22 foot 6 inches, the pillers off the chappells deameter 3 foot 7 inches  $\frac{1}{2}$ , the collomes of the altars w<sup>ch</sup> stand betwene the aforesayd chapples 1 foot 6 inches; the thicknesse of the wall of the church 23 foot, in w<sup>ch</sup> thicknesse are made the aforesayd chappells, and in the thicknesse are varietyes enough. Itt is sayd that the foundation is one solid lumpe or masse extending a great way without the bounds of the walls: thesse dementions about written as I my selfe haue mesured hand found them; thesse following as thay were giuen from an a[r]chyteect who sayd thay weere truly mesured, and to begin without first, were now by processe of time the ground is much rayсед, and by reason thaireof you must now decend to enter, itt hath bin formerly rayсед on seauen steps to ascend; the pillers of the portico are in deameter\* six palmes and twenty nine minutes, butt the height is of each collome is palmes fifty foure and twenty nine minutes without base or cappitall; the bases are in height three palmes and ninetene



Vitruuius  
makes the  
Ionick and  
Doricke but  
a six part of  
the wydth;  
but this  
is of the  
Corinthe  
order and  
shows uery  
well to the  
eye

minutes, the cappetolls in height each seauen palmes and thirty seauen minutes, the height of the archytraue fue palmes, the fresse in height fue palmes and thirtene minutes, the cornish in height foure palmes and nine minutes. Thay hold that the space of the frontispeice was couered with figures of siluer. The wydth of the doore twenty six palmes and a halfe.

The iambes or pillesters are on eight part of the opening or light, and itt is sayd that this dore with itt iambes and head was wroft all of on peice of stone.

fo. 30b] The archytraue fresse and cornish about the dore, as itt is sayd before, the archytraue on eight part of the wydth of the doore, the fresse nott being carved is a third part lesse then the archytraue, the cornish the same hyght of the archytraue. The collomes w<sup>ch</sup> are about the Pantheon are many, whe[re]of some are fluted, of the w<sup>ch</sup> thosse of the great chapple against the entrance of the doore are most artificially wroft, the circumference being deuyded into 24 furrows or flutes, each flute is



nine minutes and a halfe, the filletts with the bottell like an astrigalle is foure minutes & a halfe, the bootell is three minutes, so thair remaynes one and a halfe, w<sup>ch</sup> being equally deuyded, each fillett is three quarters of a minute. Thesse fluttings are uery grassefull to the eye; also the bases of thesse collomes of the great chappell are uery well proportion'd, being in height two palmes eleauen minutes and a halfe, and thus deuyded the plint underneath is minutes ninetene in height, the torus or under bootell is seauentene minutes, the fillett aboue is three minutes and a halfe; the first scoria or hollow is eight minutes and a halfe, the filletts under and aboue the astrigall is  $\frac{1}{2}$  a minute each, the two astrigalls is six minutes and a halfe, the fillett under the upper bootell on minute, the botell seauen and two thirds of a minute, the fillett aboue or under plint of the pillar 3 minutes, the proiecture of the whole basse is minutes twenty three, the rest in proportion as is here marked on the margent. Within the church as aforesaid are six chapples, two whereof are semicircles and the other foure are long squares, but thaire fronts are all correspondent on to the other, each hauing in the front 2 round pillars and att the corners 2 square, w<sup>ch</sup> makes 3 distances, the deameter of each collome is fiue palmes wanting three minutes, the height of the base is 2 palmes and twenty one minutes, the height of the collomes without cappitalls is forty palmes, the height of the cappitalls is fiue palmes and thirty minutes, so that the collomes with thaire base and cappitalls are each in height forty eight palmes, the height of the archytraue fresse and cornish is thirtene palmes and a halfe, this whole being deuyded into tenne parts, three are giuen to the archytraue, three to the fresse, and foure remaynes for the cornish, the w<sup>ch</sup> cornish is much commended by iudicious archytects, hauing placed the modiglions or cartuses nott hauing cutt the denticles, nott falling into that errour in w<sup>ch</sup> are many of the ancients and also thosse of latter times, w<sup>ch</sup> fault of all cornishes that haue thaire modiglions and denticles cutt are vitious and reproued by Vetruuius in his fourthe booke in the second chapter, the w<sup>ch</sup> in this cornish, although itt haue the forme of denticles, yett being nott cutt cannot be dipraysed nothing in this fabricke, aboue this cornish a pedestall in height, the height wherof is seauen palmes and six minutes, being relieua because the pillosters aboue are also relieua, the height of w<sup>ch</sup> with thaire archytraue fresse & cornish is thirty palmes and thirty six minutes, the w<sup>ch</sup> being deuyded into fiue parts on is giuen for the height of the archytraue fresse and cornish, the w<sup>ch</sup> archytraue and cornish being well deuyded hath part of itts members carued and part plaine, so that the on confonds nott the other butt giues uery good illustration to the eye, betwene the pillosters and ouer the middle intercollome stands a window w<sup>ch</sup> cast the light w<sup>ch</sup> itt receiues from aboue to the chappells below, betwene the other pillosters is inlayd with tables diuyded into certaine spaces, the fresse under the first cornish is most fine porphrey; within the sayd six chappells stand tabernacles or altars, and in the deuision of the sayd chappells betwene each in the church stands on, being in number about the inside of the church and in the six chappells 14, each hauing 2 pillars of porphrey in deameter is 2 palmes each and heyght without base or cappitall 16 palmes, the base in height on palme; the height of the foot or pedestall wheron stands the pillars is 9 palmes and 12 minutes, the height of the cappitalls are 2 palmes and a halfe each, the archytraue one palm, the same height the fresse, all of porphrey; the height of the cornish is on palme and a half, breaking upp into a frontespeice w<sup>ch</sup> is high fiue palmes, and by reason that the cornish salleys more then the thicknesse or relieua of the pillosters from the naked of the pillars, thay haue made only the upper part to hold itt forme conuerting all the other members into a facio; w<sup>ch</sup> makes a difference and showes uery gracefull to the eye, the archytraue w<sup>ch</sup> incloses the altar peice is one palme and three quarters. Thesse cappitalls being of the Corinthian order, with thosse of the chappell and of the portico, are held the best cappitalls that are to be found of that order in any fabricke, and by generall report of all understanding archytects is held (as I haue sayd before) the most compendious worke with the best proportions that may be, no part giuing offence to the eye butt all agreing with great correspondency. The coupelo is deuyded into squares w<sup>ch</sup> haue anciently bin couered with siluer relieua in storyes; the collomes within the church of the chappells of whyte marble, the flower paued with marble and diuers most large round peeces of porphrey, sinking towards the middle for coueayance of the water w<sup>ch</sup> enters att the celestiall and sole window.

fo. 31]

fo. 31 b]

fo. 32]

fo. 32 b]

the palme  
 deuyded into  
 12 parts call'd  
 ounces each  
 ounce into 4  
 call'd  
 minutes



- fo. 33] May the 18, 1642, my brother Henry Stone and I departed Rome about noone, the first night  
18 wee lay att Castellnouo being 16 mile from Rome.
- 19 Monday we lay att Otricoli w<sup>ch</sup> is a little cytty on the topp of a mount.
- 20 Twesday Wee passed in the morning through Narni, a cytty ancient, as showes itts remayn[d]er of a bridge thaire to be seene of marble, being now remayning one arch of 200 foot wyde built of large peeces of whyte marble; the sayd bridge crosses a riuer call'd Nara, the cyttye being situated long and narrow one topp of a hye hill hath within 3 fountaines, whosse water is conducted thither 15 miles. Atte none wee passed a little cyttye call'd St. Jemini ceated one a hill; att night wee arriued att Todi, handsome cyty situated one a hye mountayne w<sup>ch</sup> ouerwes all the uale of Ombria.
- 21 Wensday wee arriued att Perugia, cytty likewise seated of one the topp of a uery high mo[u]nt, were we remayned till Friday morning; in this cytty wee saw diuers peeces of Peitro Perugino, the maister of Raphyell, in St. Peters church, the said church hath itts colomes of blake marble, an alter uery neatly inlaid of seuerall coulours of marbles.
- fo. 33 b] 23 Friday wee departed Perugia, and passing through the uale of Ombria, country uery plenty and delightfull, wee saw in our way the ruines of an amphytheater, att none wee arriued to a church call'd Maddona degli Angeli, the church being uery largely begun and as yett unfinisht, neare adioyning is a cytty called Assisi, wher St. Francisco was borne, whoss body lyeth interr'd in an ould large chur[c]h, thesse places your Romans hould great deuotion. That night wee arriued att Folignio, cytty situated in a plaine uery pleasant.
- 24 Satterday wee dinned att Seraualla, uillage situated strangly in the Apenine mountaines, tis said that Hanniball of Carthage passing that way was afraid to see himselfe in such a trape as thaire Nature liath made. That night wee lay att Tolentino, cytty were St. Nicholas was borne, whosse body is thaire kept with great ueneration. One the great Piazza is erected a statua of a woman of marble thaire found, w<sup>ch</sup> showes the antiquitye of the place. The cytty is seated in a uale passed the Apenines.
- 25 Sunday morning wee passed a cytty called Macerata, seated one a hill; afterward wee came to a cytty, also  
fo. 34] one a hye hill called Recanati, being new cyttyes; about none wee arriued att Loretta cytty, were wee remayned till Monday att none. Loretta is situated on a hill nye the Adriaticke Sea or uulgarly call'd the Golfe of Venice—this place hath infinite resort of pilgrimes and others for the great deuotion that thay hold thaire to the housse of the Lady Mary; thither transported (as thay manifest) by angells from Egypt. The church hath a handsome front with a piazza before itt, and a fayre fountaine in the middle with ornaments of brasse; before the church is the statua of Sisto Quinto Pope of Rome in brasse one a fayre pedestall also of brasse. One side and end of the piazza is fayrly built with galleryes but partly imperfect; in the apothecary housse thaire wee saw diuers rare potts or vases painted by the desine of Raphyel da Urbino, uery curious.
- 26 Monday att night wee arriued at Ancona, seaport and cytty famous for itts antiquitye; one the mola stands  
fo. 34 b] an arch triumphall, built of marble by the Senate of Rome, in honour of Inperatour Troiano; in this cytty wee saw 2 rare peeces of Titiano, the one being a Flight into Egypt the other a peece of deuotion of saints praying to the Lady Mary. This cytty is situated one the side of a bending hill and from thence takes itts name Ancona, w<sup>ch</sup> in Greake signifyes an elbow or bending arme, hath itts hauen towards the north butt shallow.
- 29 Thursday wee embarked ourselues for Venice. That night wee harbored at Pesaro, w<sup>ch</sup> cyttye was fabricked by the Romaynes 119 yeares befor Christs comming, stands hard by the riuer call'd Isauro. This hauen is also choaked with sand and not fitting for great uessells.
- 30 Friday night wee arriued att Rimini, a cytty uery ancient; about the great piazza stands diuers peeces of marble pedestalls thair found, also on the said piazza is erected a statua of Paule Quintus in brasse, one a pedestall of marble; this cyttye takes itts name from a riuer named Riuino w<sup>ch</sup> passed one the west syde thereof, ouer the sayd riuer passes a fayre bridge built of marble (built by Augustus) hauing 5 arches whosse lenght contaynes 200 feet in wydth 15; itts pedestalls or rayling also of marble wroft of the Doricke order; in a table is expressed the titles of Augustus Cæsar and in another thosse of Tiberius, in the w<sup>ch</sup> mentions the finishing of this bridge 778 since the
- fo. 35]



beginning of Rome by the Consulls C. Caluisio and Gn. Lentulo, hauing binn formerly begun by order of Augustus—this harbour is also undeape to bear vessells of great burthen.

June 1. Sunday att night wee rebarqued ourselues, and hauing a fayre gayle of wynd wee sett forward for  
2 Chiozza, were wee arriued a Monday att night, hauing passed by were the riuer Po finishes his course in the Adriaticke Sea. This cytty Chiozza belongs to the Venetians; consists most of gardeners and fishermen; stands in the sea neare adioy[n]g to firme continent. Here they tell of miraculous Lady Ma[ry] thaire. From hence to Venice are 20 miles, betwene w<sup>ch</sup> places stands an iland call'd Malamucco where our English ships ride.

fo. 35 b]

June 3 Twesday wee arriued at Venice. This noble cytty being situated in the sea contaynes many a well built palace, braue and neate churches adorned and pauerd with marble, aboundancy of rare paintings, store of ammunition &c. Thaire I saw the pallace of Grimani, hauing in it many statues of marble; att my being att Venice was faire time, so that all the piazza of St. Marke was filled with boothes. One one side of the said piazza is the pallace of the Duke of Venice, w<sup>ch</sup> pallace hath one the north side the church St. Marke, one the east end a canale, one the south the sea, one the west the piazza. This pallace, being for the most part of a Gottique archyecture, doth one the end w<sup>ch</sup> is towards the sea extend itt self 300 foot in lenght, making 36 arches of 10 foot wyde each, the front towards the piazza is cloathed with whyte and a reddish marble and hath 72 arches in the front; the part behind seemes to be of a later building, being of another order and built of a whyte stone w<sup>ch</sup> they haue out of Istria.

fo. 36]

Ouer the gate or cheife entrance stands (towards the piazza of St. Marco) the winged lion and a duke in whyte marble—within is a large court, against the foot of the great staire stands the statues of Adam [and] Eua, r[e]nowned statues by some thaire but by me not so well approued of—att the foot of the said stayre stand two great statues representing Mars and Neptune—in this pallace is to be sene 3 uery faire halls, one wherof is the place wher thay giue audience to all ambassadour[s], att the end whereof is pictur'd the Duke, and Venice in forme of a Quene a-crowning of him; another where is painted all about the prouincyes w<sup>ch</sup> the Venetians possessed; and so to passe to the greatest hall wee passed the tribune of the Counsell of 10, being a roome somptuously adorned and gilt; in the other greatest hall they dispence of publicke offices, this being an 150 foot long and 73 wyde hath a fayre carued roose all richly gilt and adorned with peeces of paintings; att the end of this hall is painted by Tintorett a Paradise w<sup>ch</sup> imployes all the said end.

fo. 36 b]

Hard by this place is an armery w<sup>ch</sup> is seldome opened unlesse upon great princes comming thither, yett wee hauing good lucke attayned the sight thairof, hauing in itt ammon[i]tion, 1500 gentelmen complete armour. Att the end of this armory is sett upp as a monument the armour of Henry 3 King of Fraunce. On the end of one fayre hall is painted a mighty peece of the Iudgement, done by Tintorett.

fo. 37]

Next adioyning is the church of St. Marco, a fabricke uery costly but of shape or proportion to me not pleasing, but within brauely adorned with mosaiake worke, the pauing also laid into curious workes. Att one altar are 4 small collomes of tran[s]parent alabaster whom thay hold thaire uery rare—in this church are uery rare iemes: first in the trespure of St. Marke thare be 12 crownes and 12 breast heads ornate with rich stones as rubies, smeralds and topases, also pearles of much bignesse; thaire be also 3 unicornes hornes, 2 being uery large, diuers uases of gold, agate and jasper, also upon the capp or crowne wherwith the Duke is crowned is a carbuncle of inestimable ualew, besides diuers and many siluer candelstickes, uases, calices of great ualew w<sup>ch</sup> are thaire—in the porch of this church thay show a stone of red marble whereon the Emperour Fredricke lett the Pope Adrianus 3 sett his foot upon his necke, upon this stone are grauen thesse words

Super aspidem et basili[s]cum ambulabis.

This church hath 5 cupeloes couered with lead. Ouer the cheife entrance of this church stand 4 brasse horsse, antique, brought by the Venetians from Constantinople. Fourescore foot distant and in the front of the said church stand a hye and fayre steeple of 40 foot square, in heyght 230, upon the topp wherof is a braue uiew of the situation of the cytty. Att one end of the great piazza



fo. 37 b]

of St. Marco stands 2 faire collomes brought from Greece ; one the one is the winged lion, one the other a statua representing St. Feodore. Halfe a myle distant and against the piazza is the chur[c]h of St. George, where in the refettorio or dining place of the frates is an extraordinary rare peece of painting of Paulo Veronesse representing the wedding att Cain and Gallele, a peece for itt largenesse, good painting, richnesse in ordering, so rare as in the world can be sene. In the schole of St. Marco upon the piazza of St. Gioan: & Paulo the rare and ouerflowing inuention thaire expressed in diuers peeces by Tintorett wondrously performed.

In the church of St. Gioann and Paulo a deuine peece of Titianno of a St. Peeter Martyre ; in the aforesayd schole a rare peece of Georgion ; also in St. John de Realto a rare peece of Titian of a St. John distributing almes, also a St. Sebastian and St. Rocco of Pardenon—in generall this cytty abounds of as many rare peeces of y<sup>e</sup> paintings of great maisters, namely Titiano, Paulo Verones, Pordenone, Georgeon, Palma and others as any one cytty doth or more (excepting Rome).

Before St. John & Paulo stands on a hye pedestall a famous captaine Bartholomeo Colione in brasse guilt.

fo. 38]

Here is to be sene the most famous magazin of armes in the world, call'd the Arsenale, situated in one corner of the cytty neare 2 castels or forts inclosed al about with hygh wals and of the sea ; into the w<sup>ch</sup> you can enter only at one gate and one canale of water by the w<sup>ch</sup> thay conduct thaire galleyes in and out ; itt is sayd to be in circuitt about 3 myles, wherin continually thay make diuerse workes (and engines military), but foure are the princypalls, to witt, wood worke, iron worke, mettall and cabells. Here you see such abundancye of wood, great part lying under water, also framed galleys great and small, the Dukes vessell of triumph call'd the Bucentor, also such prouision of masts, rudder, oares, chaynes as is wonderfull ; the infinite store of bulletts, nayles, and dayly thay found or cast brasse ordinance of all sorts, likewise the aboundancye of cords, cabells, sayles ; all these particulers being distributed into seuerall offices, and continually is thaire

fo. 38 b]

employed great store of artificers, some thaire be thairein borne, bred, and end thaire dayes, within like a little world, being built great store of housing, under the w<sup>ch</sup> thay preserue dry thaire uessells, many being finisht, others begun, other ould hauing bin in seruice thay are a-restoring ; also you see great halles of armour of defence richly stored for sea fights, also others full of armour of offence as pickes, swords, bowes &c. being stored with small armour and great as mosketts, falconetts, cannons, halfe cannons, duple peeces, columbrines &c. Amongest the rest I haue sene diuers peeces of artylrye with three nossells, euen to seuen, the w<sup>ch</sup> thay cale organes, instruments made more for magnificence than usse and seruice of warr. These particulers are so politikely and neatly gouerned, each as aforesayd in his seuerall office, that itt is a great deliyght to behold them ; in short, heare the commonwealth hath in readynesse so well for land fights as sea fights such store of amonitions of defence and offence that on a sudden thay furnish as thay terme itt a municyble army. Now the Bocentor in this Arsenale being adorned soumptuously with gold and richly carued goes neuer out but once a year on the Assention Day (wherin is the Duke and princypall senators with great pompe) to the mouth of the Adriattike Sea, were after great cerrymones hee spouses the sea by throing in a golden ring to show that thay are predominators of that sea.

fo. 39]

This cytty is sayd to haue 17 rich hospedalls, 67 parrish churches, 54 conuents of frats, 26 monestares of nunes, 18 companyes, 6 scoules, 56 tribunes or seats of iustice, 10 gates of brasse, to witte church dores.

fo. 39 b]

Also thay report for a glory to haue 200 sort of fish. Itt is sayd in this cytty are 450 bridges of stone, wherof Rialto is the cheife, being of one arch w<sup>ch</sup> crosses the great canale, being in breadth some 130 foot or 40 large passes ; upon this arch (being the famousest that euer I saw) are built 24 shopes coue'd with leade, to witt one each syde 12. You may pass this brid[g]e by three order of stair's, to witt, in the middle by staires deuyded into seuerall rests or hathpaces containyng 66 <sup>stepts</sup>stepts, and one each syde, that is to say without the shopes, to passe 145 steps. Thay also report to haue in Venice fourescore thousand gondalles, this I leaue to the censure of those that know more than I. This cytty is uery popolous.



In one island call'd Zuecca is  $\frac{1}{2}$  a mile a church built by the archyecture of Palladio. Att Morrane, an iland a myle distant from the cytty, I see the making of glasses; uery curious to behold thaire diuersitye of shapes, imitating agate, smeralds, and calcedonia &c.

fo. 40] Some 20 myle dystant from the cytty nature hath made itt a strong defence from the Sea Adria[tike], being croked like a bow, in lenght as is reported 35 miles, hauing 5 opening to enter or passege for shipping.

The situation of Venice as from the steeple of St. Markes appeares hath one the south the Adriatike Sea, one the east the mountaines of Carnia and Istria, one the north the Alpes call'd the Grisons couer'd with snow, one the west the Apenines, w<sup>ch</sup> runne through all Italy, on the north west thosse mountaines call Euganyes lying hard by Padoa.

21 being Satterday att night wee tooke boate for Padoa, were wee arriued Sunday morning about 9 a cloke, this passing being in a riuer one whosse bankes by the way wee saw many pleasant garden housses. This cytty is situated in a playne, being in forme triangular, hauing towards the east the sea, some thirty myles distante, towards the north and south fertill feilds, and one the west the mountaine Euganei; itt is wall'd with double walls and depe diches; thaire passes through and about itt the waters call'd Brenta and Bacchiglion, the deuyding themselves into diuers branches brings great commodity to the sayd place, also the diches of the said towne are fill'd thairewith; in this cytty is to be sene 2 great chu[r]ches, the one call'd St. Antony of Padoua (being a Spaniard by birth borne att Lisbone), the other of S<sup>ta</sup> Justina; in the former is a chapple dedicated to S<sup>t</sup> Antony wherin are 9 bassareleuas expressing the miracals done by the said S<sup>t</sup> sculpt in whyte marble, 2 whereof be of Andrea Sausouina, the rest more ordinary; in the middle of the said chapple rises an altar, upon the w<sup>ch</sup> are seauen figures of mettall done by one Tissano Jspetti a Paduan, the rooffe or sealing being done of stucco, the pauement of marble and porphrey. The said church in forme chathedrall hath 6 cupcloes couer'd with lead. Without this church towards one corner is erected a brasse horsse with a man one itt one a high pedestall, representing a valarous captaine that had serued the republicke, call'd or nam'd Gattamelata of the cytty of Narni; this worke was done by Donatella Florentine.

fo. 41] In the church of S<sup>ta</sup> Justina, the w<sup>ch</sup> being new and nott as yett finisht, was erected a pedestall for the hye altar neatly inlayed in diuers workes of seuerall coulou'd marbles; the quire hath the backes of the seates all carued into storyes of the Birth, Life and Passion; the pauement uery neate and hath boxes with braue stands for people to spitte in. Tis sayd this church hath a hundred thousand crownes reuenew.

fo. 41 b] Here also I saw the greate hall of the cytty call'd Palaggio della Ragione, being in lenght 256 foot, wyde 86 foot; without this hath one each syde staires to mount to itt 4 wayes and a gallery. Here also I saw in the housse of one Doctor Corrodino diuers raretyes and little peeces of antiquytyes, and in diuers other priuate housses some good paintings. Also I saw the scholes, and thaire theater for anottimising; here is some fragementes of an ampheteater, to witt some heape in way like rubbish. This cytty is built all with galleryes, so that one can walke all the cytty ouer in rayney whether dry; here is abondancy of all food and the best bread of Italy.

25 Wensday afternoon. Wee departed Padoa towards Bologna; the first night wee lay att a place call'd Anguilare, where wee were basely used by the ost, greiueously tormented by the mugges, being situated in a low marrish ground.

26 Thursday Wee arriued att Ferrara, being a fronter of the Popes, where att midnight the wach came to see our tiketts; wee saw the pallace castle wysc, this being an unholsome ayer as any in Italy; the Pò passes by this cytty one the east side; this hath large streat and well built, with diuers great piazzoes, but seeme to be a malincolly place.

27 Friday  
fo. 42] Wee arriued att Bologna, seated almost att the foot of the Alpes, w<sup>ch</sup> are from thence south —towards the north the fertill feilds betwene that and Bologna, at the east the way that lyes towards Rome call'd an[c]iently Via Emilia; some will liken this cytty to a ship, itt being built long and narrow with a hye steple in the midst call'd Torra degli Asinelli, w<sup>ch</sup> represents the maste; this cytty being 5 mile in compasse, but hath no fort all for defence; here is great abondance of all neccessaryes, according to thair prouerbe, Bologna grasso. Itt abound also



with silke; this place has but one piazza, but that is verry large, where thare stands a faire fountaine of marble with statues of brasse, the greatest representing a Neptune done by John da Bologna, Low Cuntry man. The streits of this cytty are streit and couer'd with galleryes after a staitly manner; by the side of the great toure stands another awry call'd Torra de Garisenda—  
*fo. 42 b]* here is also a uniuersity without the cytty; opon the topp of a little hill is a conuent of St. Michell, were thaire be rayre peeces of Ha: Carratio and other maisters, neare adioyning also a rare peece of the hye altar Guido Reni. In the cytty are many rare peeces, especially one of Raphyell de Urbino being the extreames rare peece that euer eye beheld, some also Dominikino and of Guido the Caratties. This place is verry pleasant.

28 On Saterdag mor[n]ing I spoke with S<sup>r</sup> Guido Reni and se his worke. In the euening about sunne sett wee departed Bologna and that nigh[t] went to a place call'd Piauro being to the foot of the Alpenines. Next morning we breakfast in the mountaines at a place call'd Loiano, forwarder we came to a mount call'd Scarca l'asina, so call'd by reason of asprousnesse (<sup>w<sup>ch</sup></sup> is to say, Unload you[r] asse, mening almost impossible for a beast to clamber up layden), then wee  
*fo. 43]* came to a castelett call'd Fiorenzola, belonging to the great Duke (a little before wee came to this place wee enter'd the great Dukes Staite); here wee passed a shallow riuer and assended to the topp of the Apenines, leauing on our left hand a most profound and deape ualley, the <sup>w<sup>ch</sup></sup> (if thay lookes to much doneward) dissells the head of passengers, being verry dangerous thareby to fall, the way being narrow and verry troblesome continues for three mile in lenght without finding any place of repose (unlesse iust on the topp is a little bettall). Being decended from this mount wee came at Scarperia (so call'd because scarpa is a show, and this place is att the foot or bottome of the Apenines, being a beginning of pleasant country of Tuscany); so hauing aduanced 50 miles from Bollogna wee came to Florence one Monday morning, hauing rode all  
 29  
 July 3  
*fo. 43 b]* night, were wee reuewed thosse places that formerly wee had seene, so that the Friday following wee tooke our ioyrney towards Pisa in the euening, were wee arriued the next day by none; that night being Saterdag wee arriued att Liorno, <sup>w<sup>ch</sup></sup> is the cheife port towne of the great Dukes State and schole for our merchant, itt being a pretty built place, the streats crossing all att right angles, leauing in the middle a handsome large piazzos, at the end wherof is a faire chu[r]ch; most of the front of the housses are painted in fresco and upon diuers are eccellently painted diuers sea fights betwene the great Dukes gallys and the Turkes done by Augustine Tasso in his time of being a slaue thaire.

6 Monday morning wee [took] a foluco (a boate so call'd) for Genoa. The first night wee arriued att Porta Veneri, hauing made that day threscore miles; this port being verry good harbour, being like a ponde inuironed by hills, and hath a narrow place to enter, where wee gott in safely and lay all night.

*fo. 44]* 7 Next morning the raging billowes so swell'd att the mouth of this port by reason of downeright winds that came from the [top] of the adiacent mountaines that wee were verry nye casting away (had not God preserued us), and being gote out wee sett sayle, and before noone thair arose such tempest that wee for safety were forced in att a place call'd Sestra de Leuante by noone, where wee lay seabound foure dayes, yett the rayging sea continuing one Saterdag wee tooke horsse for Genoa, being within a dayes ioyrney, but the worst way to ride that euer mortall passed, first for narrownesse of wayes one the sides of hye mountaines that either stumbling or slipping wee were to breake our nakes or to be drowned, next the passing of some hills so stepe that to gayne theim the wayes are mayde windine like to ascents of staires, that itt semed almost like upright walls, but hauing passed all thesse dangers we arriued att Genoa that night, hauing had fresh horsse 3 times that day.

*fo. 44 b]* Genoa being the head citty of Liguria is seted on<sup>e</sup> the sea side, being open thareunto for the most part unto the south; tis held to be good ayre (but I am sure itt was verry hoate), neither is this citty seated one plaine nor alone on hills, but partakes of both and as thay (the Genoesyes) hold itt to be the principall port towne of Italy. This place is maister of the Ile Corsica, <sup>w<sup>ch</sup></sup> upon occassion cann yeild them abundants of souldiers mens reputed valorous; the Republicke send to this iland euery two yeare a gouernour; this cytty hath its harbour forced and mayd by art and industry, hauing had one mola or banke into the mayne sea for the procuring of safety for ships to ride, with <sup>w<sup>ch</sup></sup>



formerly they haue made shift with, but to thair losse diuers times, by reason that the south west winds doe sometimes [blow] outrageously into the mouth of thair harbour, so that they are now a-building another mola or point into the mayne sea almost opposite pointing to the ould one; att our being thair itt was built nye upon fiftene hundred foot, w<sup>ch</sup> was reported to be halfe of thaire intentions. The first getting of foundation is as followeth: thair being great profoundyty as att the least 60 fatham, there are inployed hunderd of men and small boates to layde from the workes adiacent (being blake marble) the said botes and unnlayd them in the sea where the intended banke shall stand u[n]till such times as they come to a fatham and a halfe or thareabouts to the topp of the water; then they haue boates made like great chests, into the w<sup>ch</sup> they lay and fabricke with great stones and orderly (hauing good tarris) the said boates full; w<sup>ch</sup> done, they draw itt ouer the place (wher they intend itt shall for euer stand), continue still laying more wayte till they ouermaister the said uessel and causse itt to sinke downeright, and doing so with diuers one before another they make a strong foundation to the leuell of the water, and then they built with large stone orderly aboue water, making a handsome parrapett wall; and the end next the worke they haue left an open, the w<sup>ch</sup> causses the said banke to ressisst lesse force then if all should haue bin dammed and closed; the worke they causse to split by force of gunpowder. This worke for its wastnesse is worthy of remembrance amongst our moderne times. They account the circuit of this hauen about 5 mile, being longer then broad. This cytty is straitned in itt situation and so consequently hath its streets uery narrow but loofy pallaces the w<sup>ch</sup> causses the cytty to be darke and malincolly in many places. Itt hath some handsome churches, as the Geisù, and St. Siro, St. Matteo also being a little church built by Prencipe Doria, uery richly gilt and wroft with stucco and some paintings of good maisters. The Publike Pallace is nott finisht, but as itt is begun to be clothed with marble would be a staitly place; towards the mola itt hath a handsome gate of order Rustica.

The pallaces of this cytty are fame to bee well built and good archyecture and inded some are (but not so loud as the world boasts of); the best are in one streat call'd Strada noua, were stands the pallace of Prencipe Doria, also some handsome housses be without the cytty in diuers gardens for sommer housses. In the Pallace of Prencipe Doria are braue painting in fresco of Perin del Vago and Pordenone, in the Pallace of S<sup>r</sup> Alessandro Giustiniano thare [are] some antiquities of marble, amon[g]st the rest a sleping Cupid w<sup>ch</sup> they make great account of, also in some other gentelmens

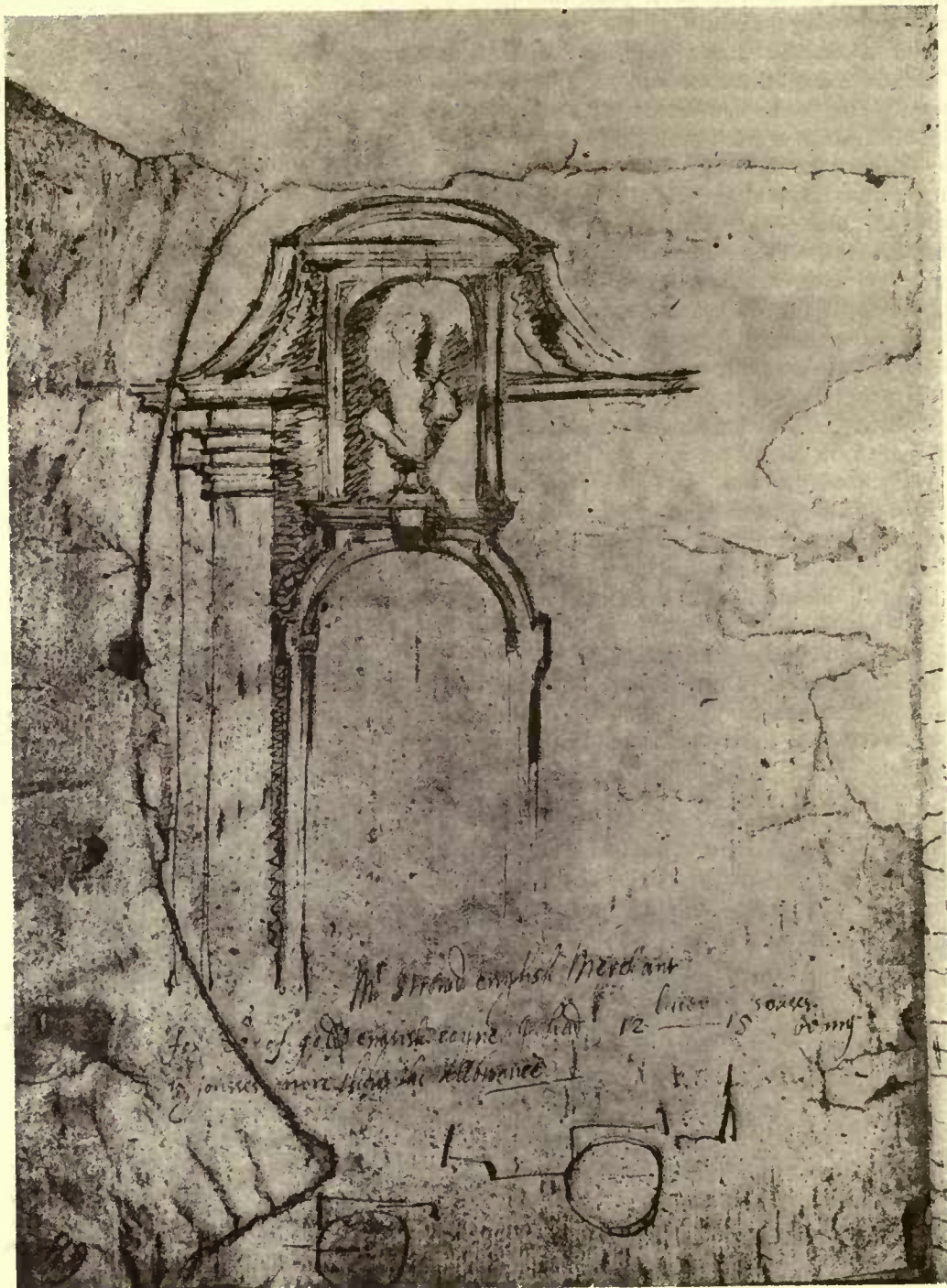
[MS. breaks off here at foot of page; next 2 pages (ff. 46 b, 47) blank. On fo. 47 b are sketches with a scribbled entry:

Mr Strowd English merchant

for 20<sup>s</sup> of gold English coyne I had <sup>liuer</sup> 12 — <sup>soues</sup> 15, being 15 sousses more than the allowance.]

(Sketch next page.)







# DIARY OF NICHOLAS STONE, JUNIOR

187

fo. 48]

1638

The expenses of Nic: Stone in the cyty of Paris with my brother

	17 New stile	Souses		H Supper	4
H Saterdag	The 7 of Aprill when I came to Paris the first nighte lodging and supper	o 26		H Munday cheese	18½
H Sunday	Dinner	o 17		H bottle	6
H	Supper 9½	o 28		H Wine	10
N	Supper 19½	o 28		H r'dishes	02
N Sunday	night in earnest of our chamber or logding	o 58		H Twesday for bacon	10
H	going into the housse of Luxinburch	o 02		H for bread	04
H Monday	Dinner	o 19		for H Mutton	15
H	Supper 5	o 24½		N 02	
N	Supper 19½	o 24½		for wine H	12
	For carriage of my port-mantle from Depe to Paris	o 64		H for a chape for my sword -8/	08
N Twesday	Paper	o 06		H salt	01
N	Carriage of my port-mantle	o 04		H oranges & leamonds -	3
N	Dinner	o 24½		H Wensday wine	04
N	Supper	o 09		H beere	04
N Wensday	For a loafe	o 07		H bread	02
N	Dinner	o 18		H salletts	06
N	Supper	o 13		H for mending his spurr - 03	
N	Supper	o 09		H for 2 cloths primed	16
N	Candells	4½		H for masticot	03½
N Thursday	Dinner	o 14		H Thursday wine	11
N	Supper	o 16		H bread	03
N Friday	Dinner	o 10		H beife	06
N	Supper	o 13		H Dyall 4	
N Saterdag	Dinner	o 18		N Friday Dinner	11
N	For a Locke for my port-mantle - 10			N Wine	04
N	Wasshing of lineing	o 14		N Supper	20
N	Supper 13	o 28		N Saterdag Dinner	18
H	Supper 15	o 28		N lost at tennis 6 souse 4 dubbles	
	Some of dyett for the weeke	3 12½		N lost at tennis 19	
				N Supper	19
				N Washing of linnen	6
					2 weeke 235½
				N Sunday Dinner	13
				N 1638. 2 of May Drinke	14
				N Supper	16½
				N A Comedy att Paris	16
				N Monday dinner	25
				N to see the gallery at Luxinbouch	04
				N Supper	21
				N Lost at tennis 10	
				N Twesday Dinner	19
				N Supper	19
				N sous	

fo. 48 b]

N Sunday	2 } boate hyer	
H boate hyer	2 } the 24 of Aprill	4
H	Dinner	14
H	giuen to see the Bishops housse	5
N	giuen &c. by Paris	5



N	Lost tennis 6-4	
N	Wensday Dinner	24½
N	Lost tennis 16 Drinke	16
N	Supper	35½
N	Thursday dinner	25½
N	supper	21
N	Lost at tennis 11	
N	Friday dinner	14½
N	Lost at tennis 5 Supper	04
N	payd in earnest to goe to Founton-blewe	20
N	Satterday dinner	23
N	for supper the first night going } to Fountaine Bellew }	46
3 weeke		377½

N	Sunday dinner	23
N	at Fountaineblew to y <sup>e</sup> carter	60
N	Lodging and diett 1 night	33
N	Monday breakfast	25
N	dinner	27
N	Seing the Kings housse	37
N	att supper	40
N	Twesday giuen y <sup>e</sup> mayd	03
N	for a guide from Fountayneblew } to Meulline being 4 league }	20
N	breakfast	23
N	for boote hyer to Paris	22
N	for supper att Paris	46
		359

fo. 49]	N	Wensday dinner at St. Dennis	26
	N	to see the golden worke	13½
	N	for drinke	04
	N	for 2 prints 5	
	N	for candells	01
	N	for supper	23
		Thursday	
	N	for dinner	17
	N	for supper	25
		Friday	
	N	blacke chalke	04
	N	for dinner	18
	fra:		
	N	for 2 pistolls	21 00
	N	for 2 cases and boxes for powder	5 00
	N	for powder and bulletts	15

N	giuen to drinke for y <sup>e</sup> pistolls	5
N	Payd in earnest for to ride to } Lions 20 franc }	00
N	for supper	31
	Satterday	
H	for dinner	29
N	for ribbinn	6
	for money book 10 souses	
H	Washing of linnen 13/ fran	
H	for Henryes sword 4	
H	for his linnen 0 — 7	
H	Supper	10
H	for seing the Lowuer	05
N	for a collation with Taylor	17
		249½
		359
		608 all

Att Marsely I had but a new hilt  
for my sword. for our 2 pistolls  
being uallued att 8 liuers

Sunday 16 of May 1638

N	for dinner	17½
N	for supper	15
N	for candells	01
	Monday	
H	for dinner	18
N	for mending the hilt of my sword 6 <sup>sow</sup>	
H	for 2 leather capps	22
H	for 3 handkerchers — 21 sow: for himselfe	
H	for mending his coate — 12	
18 of May Twesday we tooke horsse for Lions		
For our breakfast	fran:	21
For our chamb <sup>r</sup> at Paris	4	14
Payd for our ioyrney to Lions	70	00
and before 20 w <sup>ch</sup> is 90		
for our portmantles	08	12
carrijng the portmantls to y <sup>e</sup> }		
posts		06
to y <sup>e</sup> oastlers	0	14
to y <sup>e</sup> coblers boy at Paris		10
		89 10½



# DIARY OF NICHOLAS STONE, JUNIOR

189

1638

For our dinners at Molin on Whitsu[n]day	36
to Pycard the messenger	31
	<hr/> 3 7

at Lions Henry bought a hatt with a band. sil :	9 10
att Lions I bought 2 payre of ruffes and ribben	1 04
for 2 table bookes	1 4
	<hr/> 11 18

att Vienna Henry had to change his sword	2 14
for changing my hatt at Marsely	4 00
for 1 shirt for Henrey and 2 payre of boate hoose	2 05
a locke for my portmantle	06
Passage from Douer to Deipe	10 <sup>s</sup>
coming a shore	03
horse hyer from Deipe to Roan one day	4

fo. 49 b]

2 dayes	Coach hyer from Roan to Paris	5 00 0
	Carriage of my portmantle from Deipe to Paris	3 04
20 souses a liuer	euery liver French 2 <sup>s</sup> English	33 04

liuers souses

With the messenger from Paris to Lions being 8 dayes ioyrney	45 00
the carriage of my portmantle	04 06
Boate hyer from Lions to Auignon	04 00
horsse hyer from Auignon to Aix	03 10
Carriage of my portmantle	00 17
Coach hyer from Aix to Marsely	01 13
Carriage of portmantle	00 07
Passage from Marsely to Ligorno	05 00
Boate hyer from Ligorne to Pisa	00 05
Coach hyer from Pisa to Florence	04 10

To Mr Weston Taylor att Paris for making a shute of clothes	liuers /15	69 8
---	------------	------

Florence 22 Septemb<sup>r</sup> 1638

euery Spanish pistoll weight yeilds	liuer cratts	20 00
euery peice of eight Spanish		5 8

one liuer 12 cratts	}	a pistoll 30 iuliotts
one iulia 8 cratts		10 liuers 15 iuliotts
a peaster 7 liuers		3 lions 4 cratts is 5 iuliotts
a peaster 10 iuliotts 4 cratts		
a cratts 5 quatrines		

a crowne or ---

to Florence the 20 of June dep: for Rome the 29 of Septemb<sup>r</sup> 1638

a quatrine 4 denaryes now out of usse att Florence but not att Genuoa  
a sold 3 quatrines/20 sold a liuer. 13 sold one quatrine/ a iuliott

I was att Florence 14 weekes 2 dayes w<sup>ch</sup> cost me dyett and logding 25 crownes w<sup>ch</sup> is 26<sup>th</sup> per annum.



## FIORENZA.

fo. 50]

liuers cratts sold

Italian	The booke of prints of the show upon the water entertainment of the great Dukes mother in the yeare 1608			01	05	00
	a paper booke to draw in and paper			03	00	00
	the prints of the masque att the marrage of this Duke Ferdinando			01	00	00
	11 loose paper or prints			02	08	00
	for a drawing of a horsse			01	04	00
	the 3 parts of the Booke of the life of paint. Sc. Ar.			04	00	00
	The booke of Euclides geometria			03	04	00
	the booke of the ruines of Roome			04	00	00
	Eosopes fables in Italian			00	10	00

from the 29 of Septemb<sup>r</sup> 1638

			iuliotts	biocs	qua
Roma		To the vitrine for horsse hyer from Florence to Rome 5 dayes	52	05	00
dinner	iuli	for dyett betwene Florence and Rome	32	00	00
Supper	3	the first night in Rome supper	05	00	00
ii.	4	the night of October in earnest of my chamber	10	05	00
at 20 per		for ribbing for a payre of show strings	01	05	00
mense		the 9 of October for a paire of English stockings y <sup>t</sup> I bought of Thomas Wattkinson an English taylor	16	00	00
		for a payre of shoves the 10 of October	07	05	00
		for Ouid in Italian	06	00	00
		for a quire of blew paper	02	05	00
		for $\frac{1}{2}$ a quire of writing paper	00	07	00
		for [carriage] of my Portmantle from Florence to Rome by the conduta	08	00	00
		for searching of itt at Florence	03	00	00
		for searching of itt att the Custome Housse att Rome and carriage to my lodging	02	00	00

fo. 50 b]

Septemb<sup>r</sup> 22  
1638

Florence

an English  
shilling 15  
cratts

liuers  
for euery pistoll Spanish I haue 20  
and euery pistoll allowed att 16<sup>s</sup> English  
I demaund how much one shilling is worth  
I answere as 16<sup>s</sup> to 20<sup>liuer</sup>: so is 1<sup>s</sup> to  $1\frac{0.5}{2.0}$ <sup>liuer</sup>  
that is, if 16 shillings yeild 20 liuer, one shilling is worth 25 sold (euery sold being 3 quatrines  
and 20 to a liuer / w<sup>ch</sup> is  $1\frac{5}{2.0}$ <sup>liuer</sup> w<sup>ch</sup> makes 15 cratts being 12 to a liuer.

October 1638  
Rome

for euery peaster of Florence yeilds 10 iulios and 5 bioccks  
for a crowne or dukatine 10 iulios  
a iulio 10 bioccks  
a grosse 5 bioccks  
a biocck 5 quatrines

a carline 7 biocckes  $\frac{1}{2}$   
10 iulios a crowne

a iulio is the  
10 part of a  
groat more  
then 6<sup>d</sup> euery  
crowne being  
s d  
5. 4 w<sup>ch</sup> is  
10 iulios

iff a pistoll Spanish yeilds 3 crownes att Rome allowed att 16<sup>s</sup> English: 15 pistolls makes 45  
crownes w<sup>ch</sup> is att the former allowance 12<sup>th</sup> starling.



# DIARY OF NICHOLAS STONE, JUNIOR

191

		iu. b
22. 1638	Decemb <sup>r</sup> for a payre of shoves	7. 5
5. 1638	Decemb <sup>r</sup> to a fenching maister for a monthes teaching	10 iulios
16. 1639	Aprill to my fenching maister	10 iulios
17. 1639	May to my fenching maister	10 iulios
17. 1639	June to my fenching maister	10 iulios
17. 1639	July	10

fo. 51]

Here I begin my Account

		iulios	biocs	qu
Roma	for a Kiuer to draw upon	02	05	00

This 30<sup>th</sup> of October 1638 I with my brother Henry and 2 young Duchmen from Utrècth hyred a housse for  $\frac{1}{2}$  a yeare betwene us foure and wee are to pay after the rate of 40 crownes per annum, wherof wee haue giuen in hand before a scriuener 3 months pay being 10 crownes, y<sup>t</sup> is each man 2 crownes  $\frac{1}{2}$  the housse without stole, bedd or any other houssehold stuff

By Monte Trinitate

	for a q <sup>ts</sup> housse rent	25	00	00
	for a quire of gray drawing paper	01	05	
	for paper and redd cholke	02	00	00
	for a key of my portmantle	01	00	00
Nouemb <sup>r</sup> 9	for a lanthorne	02	05	00
1638	for a lampe	01	00	00
	for a glasse and oyle	00	06	00
	for wax litted	00	02	03
	for blake chalke	03	05	00
	for a stoole	00	07	03
	for a cloth for my picture to be painted on	02	00	00
	for a little chest with a looke	04	00	00
	for turning the topp of my iuory box	02	00	00
	for a pott to fech water in	00	05	00
deduction and the like so marked	{ for prints of Spanioletta	07	00	00
	for a paire of sturrop stockings	05	05	00
	for a lett <sup>r</sup> sent into England	01	05	00
	for a imboysting stoole	06	00	00
	for 2 dragonetts or dryed ratts	20	00	00
	for a print of Raphyell	00	04	00

fo. 51 b]

Roma

The 22<sup>th</sup> of December 1638 I and my brother Henry gaue an acquittance to Pierro Piscatorium, a Duch merchant, for the some of 300 duccatts of the band of Venice, being part of 900 w<sup>ch</sup> he is to giue us credit for (hauing order from Giorgio Eduards of Florence, he from Baudouarise (?) att Venice, and he from M<sup>r</sup> Guttar of London); the same time we haue receiued the value of a 100 duccatts, being 83 crownes of 10 iulios apece, and a note under his hand for the payment of the other 200 duccatts or 166 crownes att any time whensoever wee come for itt, w<sup>ch</sup> will make the some of 300 duccatts w<sup>ch</sup> wee haue giuen acquittance for.



If a 100 ducatts of Venice be worth 83 crownes of 10 iulios, what shall one ducc: yeild? Itt shall yeild 8 iulios  $\frac{80}{100}$  part of a iulio, w<sup>ch</sup> is 3 bioccs / y<sup>t</sup> is as 100 ducatts is to 830 iulios so is one ducatt to  $8\frac{30}{100}$  parts.

a ducate at Naples 10 carlines  
a carline 10 granes a graine 2 turneys / 40 ducckatts

1639	Received att Naples of Gasyer de Roomar	37 crownes
1639	at Rome the 8 of Aprill of Piscatore	40 crownes
	the 12 of May of Piscatore	10
	the 24 of May of Piscatore	30
	the 28 of June my brother	06
	July the 2 the rest of our acquittance	43
		166

fo. 52]<sup>1</sup> The 9 of May 1639, being Monday, paid the residue for the scuchion aboue mentioned, being 16 crownes, to S<sup>r</sup> Domenico.

open space The 29 of June, being St. Peeters Day, agreed to make the last schuchions, being the 2 former impall'd, agred to be neatly made for 30 crownes, to be finisht in 2 months time; payd in earnest 5 crownes, and the rest he is to haue as the worke goes forward.

July the 16, 5 crownes. July 30, more 5 crownes.

August the 20, in full of the said schucion — 15 <sup>crownes</sup>

fo. 52 b]<sup>2</sup>

1	Rome	lat.	41.20	long.	38
2	Venice	lat.	44.50	long.	37
3	Padua	lat.	44.45	long.	31.10
4	Bononia	lat.	43.33	long.	35.50
5	Ferrara	lat.	44	long.	36
6	Millan	lat.	44.40	long.	33
7	Pauia	lat.	44	long.	33.5
8	Turin	lat.	43.45	long.	31.30
9	Florence	lat.	42.35	long.	35.50
10	Pisa	lat.	42.40	long.	35
11	Sienna	lat.	42.20	long.	36.15
12	Modena	lat.	13.50 (sic)	long.	35.40

Roma 18 Mr Paston payd me 10 crownes for the desines of 5 palaces w<sup>ch</sup> I drew for him.  
Aprill 1639

Roma the 2 August 1639 my brother had receiued since the 15 of Aprill to the day aboue sayd 20  
open place crownes 7 iulios  $4\frac{1}{2}$  blocks, w<sup>ch</sup> ioyned with the  $46\frac{1}{2}$  before receiued makes together 69. 2

<sup>1</sup> At top of fo. 52, crossed out:

Roma The 25 of January  $\frac{1638}{1639}$ , being Wensday and the Conuersion of St. Paule, I agreed with one Sig: Domenica, stonecutter in Rome dwelling in the Coursa, for the inlaying of one scuchion of armes sent to me out of England for the monument of the deacesed Lady Barkely, y<sup>e</sup> w<sup>ch</sup> if he doth performe neatly according to his promise, he is to haue 22 crownes, wherof payd in hand 6<sup>erone</sup>, being agreed in company of Sig: Robert and Francisco, Netherlanders.

<sup>2</sup> At foot of fo. 52, crossed out:

Altering one schuchion <sup>5 crow.</sup> The 28 of Aprill 1639, being Thursday, agreed for the making of another schucione for my Lady Barkelēyes tombe, for w<sup>ch</sup> is to be payd, being neatly performed, 15 crowens, wherof giuen in hand 5 crownes, and the rest as he shal goe forward.

Septembr 7. The 24 of May, more imprest 5 crownes.  
Junc the 20, in full of the said schuchion, 5 crownes.



# DIARY OF NICHOLAS STONE, JUNIOR

193

Roma Aprill	wee had receiued of Signor Pistator Duch merchant att seuerall times 160 crownes			} 160
15. 1639	wherof I haue made use of 92 to this day aboue written and my brother of 48½ and a halfe ( <i>sic</i> ); the rest as then unspent being 19 crowens ½			
fo. 53]	[Ac]com[p]t begins			
		iul	bi	qu
Roma	for 2 feet and on hand cast in plaister of the Grekes Venus	04	00	0
Feb. 3	for a paire of linings and mending my cloths	10	00	0
1639 March 12	for horsse hyer and dyett to goe to Naples	50	00	0
	for one meale extraordinary at Capua	03	00	0
	for horsse hyer at Naples to goe to Mont Esubius	05	00	0
	for seing the antiquities and strange thinkes of Nature at Puttsole	11	00	0
23	for 8 meales dyett att the Eagle at Naples one inne 5 a time	40	00	0
	extraordinaryes in the time of our being	05	00	0
	for horse hyer from Naples to Rome	60	00	00
	for other expences in the time our being att Naples	15	00	00
	for horsse hyer to Puttsole 5 iulios	194	00	00
	for a shirt w <sup>ch</sup> I bought att Naples	14	00	00
		crowns iulios biocs		
1639 April 2	For a shoote and cloake of stuff to Thomas Wattkinson English taylor	14	5	00
paid—15	for a payre of shooes	00	8	00
11	for horsse hyer to Tiuoly and Frescatto with M <sup>r</sup> Paston 2 dayes	01	00	00
	for a shirt	01	6	5
18	for 2 plaister heads of Venus and Cicero	00	7	00
	for prints of the rooffe in the Popes Chapple in the Vatticane	00	6	00
May 2	for a q <sup>rs</sup> housse rent	3	3	7
	for 6 paire of soockes	0	4	5
May 24	for a booke of perspectiue of Vignolo	01	5	00
	for prints	00	3	00
	for a table	00	3	5
fo. 53 b]		iulios		
Roma	for a payre of stockings	17	00	0
June 30 1639	according to my father direction in his letter I bought the booke of Archyecture of Domenico Fontana to be sent for England for M <sup>r</sup> Kinsman being uery scarsly to be found; cost	25	00	0
July 5	for a shirt	16	00	0
	for 2 paire of linen stirrop stokings	04	00	0
	giuen to the ould woman at the Pallace of Medices	3	00	0
	to the guarda roba of Medices	12	00	00
	for prints	02	05	0
	for 3 paire of cuffes	05	00	0
August 4	to the guarda roba of Lodouisius (crossed out, and 'nott accepted' interlined above)	06	00	0
		crow		
Aug 5	for a quat <sup>r</sup> housse rent	3	3	3½
6	for my part in a paire of foyles	0	6	00



194 DIARY OF NICHOLAS STONE, JUNIOR

8	for paper 19 sheets	0	1	4
19	for 5 pound 2 ounces of wax	1	1	7
29	for baking of a modell of the Satyre Martius	0	3	0
Sept <sup>r</sup> 10	for 4 prints of archyecture	0	2	0
	for drucking ouer my drawings	0	2	0
10	Gardner Lodouisius	0	3	0
14	for a chest to send into England	0	6	0
	for nayles	0	0	5
	for 2 bookes of temples anticke	01	4	0
15	for 17 plaister peeces to John Guarda Roba of Medices	3	5	0
fo. 54] Roma	The 30 of July 1639 I and my brother Henry Stone made another acquittance to S <sup>r</sup> Peiter Piscatore for the receipt of 300 ducatts, being 249 crownes of 10 iulios each ; receiued a note from under his hand for the payment thareof att seuarall times as wee shall call for it, and receiued now at [t]his present in part			
	60 crownes	60	00	0
	The 9 of September receiued of Piscatore	30	00	0
	The 3 of October receiued more	20	00	0
	The 29 of October more	20	00	0
	29 of Nouember more	10	00	0
	Decemb <sup>r</sup> 15 more	20	00	0
	31 more	06	00	0
	more	14	00	0

Our letter of credence ualued 200<sup>li</sup> starling and 900 ducatts att Venice, for the w<sup>ch</sup> heare at Rome is payd by our marchant S<sup>r</sup> Piscatore for each hundred ducatts 83 crownes of 10 iulios in a crowne ; so that accordingly the credit comes to 747 crownes the whole some of 200<sup>li</sup> starling. Now I demaund what a crowne is worth ratable ? I answere that as 747 crownes Italian be to 800 English so is one crowne to 5<sup>s</sup>  $\frac{747}{800}$  parts w<sup>ch</sup> is 4 $\frac{1}{4}$ <sup>d</sup>, so that each crowne comes to stand in 5<sup>s</sup> 4 $\frac{1}{4}$ <sup>d</sup>, but in the whole thaire want 21 farthings to make iust the 200<sup>li</sup> Duch pistoll 3 crownes comes to 16<sup>s</sup>  $\frac{3}{4}$ <sup>d</sup> English.

fo. 54 b] Sept <sup>r</sup> 16	for searchcloth canuas packing and carrying to Ripa Grande a chest to goe for England	1	05	00
Send in the bill	for hay to packe	0	01	00
17	Custome of the chest	0	3	00
	for setting a seale on itt	0	0	5
	for fraight to Ligorne	0	9	00
19	for a payre of stockings, wollen	0	9	00
20	for a payre of showes	0	7	5
26	for baking a clay moddle of a woman	0	1	0
28	for a booke of the fountaines of Rome	0	3	0
28	for 7 prints and a little booke of sights of gardens      booke 1 iulio	0	3	5
Octob <sup>r</sup> 1	for a plaister legg cast from an antique	0	4	0
	2 payre showes	1	6	0
3	for a steele	0	0	5
	for going upp the collome Sistus V	0	0	2 $\frac{1}{2}$
19	for Archyecture of Vitruuius	01	8	00
22	payd for a quarters housse rent	2	05	0
24	Gardner of Beluedere	0	6	0
Decemb <sup>r</sup> 27	for a plaister head	0	4	0



# DIARY OF NICHOLAS STONE, JUNIOR

195

Decemb<sup>r</sup> 31 1639 Some totall of all my extraor<sup>d</sup>d expences for the forgone yeare 1639 } crow iull  
 1639 according to the particulars written, all being deducted that was enclosed for } 76 3 2  
 England sent Sept<sup>r</sup> 17, 1639.

fo. 55]

Roma

1640

A memoriall of all neccessarye extraordinaries for the yeare  
 ensuing 1640

			crownes	iul.	bioc.
January 3	for 4 bands 2 iulios $\frac{1}{2}$ apeece		1	00	00
7	for my bedd		0	03	00
	to the surgions for healing my wounds		3	07	00
	for washing my clothes		0	04	00
	for a mandatte		0	01	00
	to the corporall to take Rogers prisoner and expence of wine		0	08	00
1 month 8-7	for wood hauing kept housse 13 dayes		1	02	00
	to the notaries		0	03	00
21	for a payre of showes		0	07	00
25	for mending my showes		0	02	00
Feb <sup>r</sup> 3	To the gardners man in Belueder		0	03	0
4	for writting a certyfycate with the seale of Rome for the recouery of our box att Ligorne		0	06	05
4	for mending the plancke of my inbost stoole		0	01	00
10	for a plaister figure representing a Bacchus moulded from the antique w <sup>ch</sup>		6	00	00
2 month 11-9-5	stands in Marquesse Iustinianus Pallace				
24	for horsse hyer to ride to Caprarole (I was out 4 dayes at 4 iulios a day)		1	6	0
25, 26	dyett for the horsse (3 iulios day and night) in that time		0	9	0
27	my dyett 6 meales a pasto		2	1	0
	to the vitrine and other expences extr.		0	3	0
		Some	4	9	0
March 3	for 4 paire of soockes		0	3	0
	for 12 palmes of ribbin for showstrings		0	2	5
	for soling a paire of stockings		0	1	5
fo. 55 b]					
March 20	for a place to stand to se the Jew burnt in Campo Fiora		0	1	0
1640					
23	for a payre of showes		0	7	0
Aprill 23	for a payre of silke stockings		3	00	0
Aprill 24	for a kake of bees wax waying 4 pound 8 ounces		1	00	0
26	for a payre of showes		0	7	00
June 4	for 4 mast or parcells of lute strings to send to Ligorne		2	4	00
	for a tinn box to enclose them		0	1	00
11	deliuerd att Ripa Granda to one Bartolomeo Romanino maister of a fregota for Liurorne the aboue said lute strings to be deliuerd to Sr Patricio Cloan att Ligorne and I payd for freight		0	1	00
11	for 2 payre linnen stockings		0	4	00
	for 2 hankerchers		0	5	00
	for 2 payre soockes		0	1	5
		Cron	1	0	5



		To the guarda roba of Medices	6	0	
		to the ould woman for opening the dore	3	0	
July	23	for a payre of showes	0	7	0
	4	For a cast in pailster of a modle imboysted after the Greeckes Venus	3	00	0
	10	for a booke Le Imagini degli Antichi		9	0
	11	for y <sup>e</sup> workes of Julio Camillo	0	5	00
	13	for 2 shirts	2	06	0
	17	for prints of Alberta Dura	0	5	0
	17	for 2 handkerchers	0	3	5
	30	for carrying my modells and bringing home clay	0	4	00
fo. 56]			crowns	iuli	bioch
August	1640/3	payd for a qrs rent w <sup>ch</sup> enter'd the 2 day	03	00	00
	4	for a frame for a window	00	1	00
	4	for baking 2 moddles and bringing them from St. Peeters to Monta Trinita	00	7	5
Octobr	7	To Sir Peter Fittons footman	01	00	5
	10	for a payre of showes	00	7	00
	10	for making knives and handle for my case	00	5	00
[the rest of fo. 56, the whole of fo. 56 b, the next 2 leaves (unnumbered), and fo. 57 recto, blank.]					

fo. 57 b]

Roma 1640  
a remedy for  
a flaw or  
craque in a  
peece of  
marble

If thayr fales a flaw or vent in a peece of marble, take whyte of fresh egges and fine powder of hoate or unslakd lime, mixe those together in a bason with a spon, prouyded you make itt nott to thicke; hauing so done, with a peece clay you must incompasse the place where this fault is, then powre one this aforesaid mixture and knocke gently on the stone with the handle of a toole, w<sup>ch</sup> will cause this watry substance to trauerse the ioynt. Lett this stand about two dayes a-drying, itt shalbe as firm to worke on as in any other part.

prouaturo, a  
certaine  
cheese made  
of buffles  
milke

Another way to ioyne marble to dure against heat: take a prouaturo, first wash itt well in warme water to take away the gresinesse, then grind itt one a painters stone uery fine, mixe itt with the flower of slacked lime, and this houlds so fast that itt breakes sooner in another place then in the same.

fo. 58]

Roma 1640

a way to  
glaise marble  
with pumish  
stones alone

The way how the Italian sculptores sett a scimmering glasse on thair statues: after itt is finish[t] with the raspe thay take peeces of course pumish stone of the blaker sort and rubb thairwith dry (w<sup>ch</sup> otherwise, if itt be wet, will stayne); this sayd stone takes away the stunes of the raspe, then thay take of the finist sort of poomish and usse itt as before, w<sup>ch</sup> brings the marble to a more finer ground; lastly thay powder some of the finest sort of pomish uery fine, and that rubb'd ouer with a dampish cloth brings a glasse one the marble, and bone burnt rubb'd with a peece of leather.

also in glaising of other sorts of marbles, after itt is pomished, to bring itt to a more finer ground thay usse a peece of lead made into a lumpe like a peece of stone, and with the dust of fine emery, w<sup>ch</sup> thay hould to be better than a cloth.

also thay glasse some sorts with a strong water w<sup>ch</sup> thay make.

ciments: iff  
you will usse  
itt redd mixt  
a little ver-  
million

for to make graine, usse rosen, a little quantity of beese wax and fine dust of bricke, w<sup>ch</sup> is held more ussefull than the dust of marble by reason of itt's lightnesse mixese better.

For some simments, rosen, wax and a little turpentine melted together, also masticke chawed in ones mouth to purifye itt, and then the ioynts of marble being made warme and a little putt betwene growes uery hard and is good against the sunn and staines nott.



fo. 58 b]

June. Roma According to S<sup>r</sup> Francisco, sculpture, derrections to prepare wax to inboyst withall: each  
 1640 pound of wax he allowes 3 ounces of turpentine and 3 ounces or thairabouts of browne red ground  
 \* also a little in oyle, so than you need little fatt, w<sup>ch</sup> iff you putt the red dry in you must usse some 2 ounces  
 dust clay backed giues to each pound,\* butt in generall itt must be mixed according to the season of the yeare. You will  
 a kind of sandynesse to itt w<sup>ch</sup> is usse itt in this, being pastose enough for the winter.  
 necessary in the working

for small  
 things the  
 grounds of  
 the urine that  
 clodds about  
 a camber pott  
 being a  
 secrett

July 1640

I tooke 3 pound 4 ounces of wax and 8 ounces of red ground in oyle, 6 ounces of turpentine  
 and almost one candell; melted and mixed all together made a uery good mixture for that  
 season, being rather to soft then hard.

Some I have sene that usse but about an ounce of turpentine and as much red, but before you  
 usse that you are forced to heat itt in the sunn, being to obdurate; so that in conclusion tis  
 but to obsearue the matterialls, and proportion must be giuen according to each his capritio,  
 some delighting in hard, others in more pastiferous.

August 24.

the ground to  
 bench (?) on

The ground that thay lay on the playts to be eaten with aquafortis is compounded of wax,  
 rosen and spelta, a hard coulour w<sup>ch</sup> must be ground to powder and so mixt.

fo. 59]

Particulers  
 bought in  
 behalfe of  
 my father

for 2 plaister heads, one of Venus the other of Cicero  
 for a booke of per[s]pectiue of Vignola  
 for the fountaines of Roome  
 for 7 prints and a little booke of sights  
 for a plaister leg moulded from the antique  
 for Archytecture of Vitruuius  
 for a plaister head of Satyre  
 for a certificate to send to Ligorne  
 for a Bacchus in plaister  
 for lute strings to send to Ligorne

14-06- 5

cron:	iull:	bioc.
00	7	00
01	05	00
00	03	00
00	03	05
00	04	00
01	08	00
00	04	00
00	06	00
06	00	00
02	6	00

for a cast of a Venus modled after the antique  
 for the Imagini dei Dei  
 for Julio Camillo

03	00	00
00	09	00
00	05	00
00	5	00

July 30

for 113 small peeces of seuerall sorts of marbles to send for England }  
 according to my fathers commaund

03	2	00
----	---	----

31

bought 2 bookes, the one Archytertura Leobaptista the other Itenerario Italio

3	00	0
---	----	---

crow: julli

2 4



198 DIARY OF NICHOLAS STONE, JUNIOR

o. 59 b]

Octob<sup>r</sup> 1641 for memory is this underwritten—

I melted . . .<sup>1</sup> to cast whosse composition was as followeth  
 wax 8 pound  
 turpentine one pound  
 white lead ground in oyle one pound  
 white lead dry one pound  
 candells 5  
 yeallow oker one ounce ground  
 a little read oker to aiust y<sup>e</sup> couller; all w<sup>ch</sup> made a good mixture.

fo. 60]

Roma

Septemb<sup>r</sup> 1641. the upper part of the campanile or steple of St Peeters att Rome taken downe.  
 In the same month the Cauellyer Bernine sicke to death and [at] once dead as itt was reported.

fo. 61]

Particulars in the box marked N. 1641 Nouemb<sup>r</sup>.

First one bassa-releiua of children playing with a goate

one child w <sup>ch</sup> bloues blubbers	} all of S <sup>r</sup> Francisco
2 children w <sup>ch</sup> sleepes	
2 flying children	
a head of a woman	

one child made to lye in a cradle and the originall sent to the King of Fraunce

one crusifix — a payre of wings  
 an arme of a Mercury

fo. 61 b]

This 1 of May. Roma

1642

Marked

M

Particulars in the box with a cord one the end  
 first Marco Aurelio one horssebacke  
 2 leggs and 2 armes that belongs to a Cupido  
 2 children  
 2 heads of a satyre or fauno  
 2 wings  
 4 legges of a fauno  
 1 arme ibid  
 libretti 3

Marked H

Backd clay modell in this box  
 Modell of the Laocont  
 2 children  
 one arme of a child

Modells 5  
 bookes 8 one  
 unbound  
 moulds 4

Modle of the Tiber of Campidolio  
 bookes Selua noua (?), Vitruuio,  
 Prospectiua da Vignola,<sup>3</sup> Antiquities of Rome,<sup>4</sup>  
 Le Imagini dell' Antichi,<sup>5</sup>

<sup>1</sup> Illegible word, written over an erasure.



Roma moderna discriptio, Euclido<sup>6</sup>

Fountaines of Rome<sup>8</sup>

Cumfetti de Tiuoli

Mould of armes and leggs belonging to a flying child or Cupid, also the inner peeces of the mould of body / a little head of a child, another of a masquer.

fo. 62]  
Particulars in the box  
mark'd A. E.  
Apollo of wax of St Francisco du Quesnoy  
Mercury of plaister  
3 boxes in the one a head of young Christ, in another a treme (?) also of St Francis, in the other  
a body of a flying Cupid whosse legges and armes are in the box marked M,  
3 rowles of prints  
2 children of plaister  
3 bastreliues

A box marked Q wherin was a head of wax greater then the life also a body of the Cupid w<sup>ch</sup> accompanyes the Apollo, a Carbaccio

A box marked G wherin was the wrastlers and diuers other parcells

another box filled with all sorts of marbles patternes

one porprey stone to grind coulours

loose modells in the chest, Iulo, Sibilla, Satyre, torso of Beluedere and other small thinges

one bassareleua of wax, a Pieta.

Ripa this  
15 of May  
1642  
fo. 62 b] all inclosed in one chest with some rowles of painting, prints and bookes; consined to one Patron' Cerboni Chari, shipper, of Ligorne, to be deliuer'd to Mr Jacomo and Francisco Man, English merchants in Ligorne; from the said shipper I haue a bill of layding.

The said chest being packed and bound with cords and wrapt in canuas and marked one the topp and end with thesse letters N. S.

	crowns	iulio
for the chest	02	05
for canuas (iulio 2-7½ a canne)	02	02
for cords	00	05
for hay	00	00.5
carriage to Ripa	00	03
dogana or custome	01	05
seling	00	01
freight from Rome to Ligorne, paid to the Patron	02	00
Mancia	00	03
Facchini	00	08

Some of expence exterior

10 02.5

fo. 63]  
16 of May Roma  
1642  
for 3 bookes call'd Galleria de Justiniana 2 of the second tome  
for 2 bookes of the statues Francisco Perrier  
one booke Racolti de Tempij  
a booke of Cupida ipsicha of Raphaell giuen me by St Francisco Fiammingo  
Leo Battista Alberti his Archytecture  
Some drawings

	crowns	iulio	b
	24	0	
	04	06	0
	01	00	0

thesse were bound upp in searchcloth and putt in Doctor Richard Londons chest to be sent for London this 17 of May 1642 marked N. S. London



a mape of Rome

Att Venice deliuerd a bundle of prints to M<sup>r</sup> Richard London to be sent with his things

Receiued thesse thinges of M<sup>r</sup> Symons chesmonger by Billingsgate in Febr<sup>y</sup> 1644 by order from  
Doct<sup>r</sup> Londons brother M<sup>r</sup> Robert London liuing in Northfolke.

Fo. 63 *b* is blank. Fo. 64 contains the following recipe :

Aprill 24 1646

<sup>1</sup> I made a mixture for a ground to hech vpon, in proportion a[s] followeth : The wax was of the purest beeswax without any mixture, and was iust halfe of the quantite of the rosen. The rosen was twice the weight of the wax ; the halfe of itt (and so did the wax) wayed a twenty shillings weight of gold and a 2<sup>s</sup>. 9<sup>d</sup> weight of gold and 8 graynes. The aspaltum was of the hardest sort ; that I ground with water, then lett it stiffen a little upon chalke, than dried itt upon a fire shuffle made warme, than I powder itt extreame fine. I melted the rosen and wax in a new leaded sauce panne ouer a slacke fire, without stirring of the fire for feare of dust ; than I mixt so much of the fine powder of aspaltum as made the wax and rosen coale or inck blacke.<sup>1</sup>

Nought and good for nothing, by reason the aspaltum would nott melt.

<sup>1-1</sup> Crossed through in MS.



# RULES OR BY-LAWS OF THE WALPOLE SOCIETY



## RULES OR BY-LAWS OF THE WALPOLE SOCIETY

- I. The name of the Society is 'THE WALPOLE SOCIETY'.
- II. The objects for which the Society has been formed are:
  - (a) To provide for the collection of material for the study of the history of British Art.
  - (b) To publish an annual illustrated volume containing essays and results of research in the history of British Art.
  - (c) To arrange for the delivery of lectures and to organize exhibitions when favourable opportunities occur, in so far as the finances of the Society permit.
- III. Membership of the Society for each current year is constituted by an annual subscription of One Guinea, payable in advance.
  - (a) Membership of the Society is open to any person or institution irrespective of nationality.
  - (b) The name of any person or institution wishing to join the Society shall be submitted in writing by a member of the Society to the Honorary Secretary.
  - (c) The election of candidates, who have been proposed in due form, shall rest with the Executive Committee.
  - (d) The names of new members shall be recited at the next ensuing meeting of the Council.
  - (e) No individual member shall receive the publications of the Society unless the subscription for the current year has been paid.
  - (f) In the event of hostilities between the United Kingdom and any foreign power, a member of the Society who may be a subject of a foreign power at war with this country shall cease to be a member of the Walpole Society immediately upon a declaration of war.
  - (g) The Council shall have power, by a two to one majority, to cancel the membership of any member without reason being given.
- IV.
  - (a) The management of the Society shall be vested in a Council.
  - (b) The Council shall consist of 36 members, elected from and by the general body of the Society, subject to Rule XVI.
- V. At all meetings of the Council six shall form a Quorum.
- VI. Nine members of the Council shall retire annually in rotation, but such retiring members shall be eligible for immediate re-election.<sup>1</sup>
- VII. The Officers of the Society shall be President, Chairman, Treasurer, and Secretary, who shall be Honorary Officers, and shall be elected by the Council from amongst its members. They shall hold office for one year and shall be eligible for immediate re-election. No member shall hold more than two offices at the same time.

The election of these Officers for each ensuing year shall take place at the last Meeting of the Council held before the Annual General Meeting.
- VIII. The Council shall have power to appoint Sub-Committees, of which all Officers of the Society shall be *ex officio* members.
- IX. The Council shall appoint annually an Executive Sub-Committee consisting of four members of the Council, in addition to the Officers of the Society, to carry on the ordinary business of the Society.

<sup>1</sup> The order of retirement for the first four years from the passing of these rules shall be determined by the drawing of lots.



X. In the absence of the President or Chairman at any General Meeting, or of the Chairman at any Council or Sub-Committee, the chair shall be taken by a member elected from amongst those present.

XI. All voting shall be by a show of hands.

XII. The Chairman's decision on all points of order shall be final.

Other questions arising at any Meeting, except such as are referred to in Rule XVI, shall be decided by a majority of votes, and in case of equality the Chairman shall have a second or casting vote.

XIII. The Chairman shall convene a Meeting of the Council as often as he shall deem necessary, or whenever six or more members of the Council apply to him in writing for that purpose : such meetings shall be held within three weeks after the application has been received. The Chairman convenes all meetings of the Sub-Committees.

XIV. Any casual vacancy occurring in the Council may be filled up by the Council, but the tenure of office of such member of the Council shall date from the time when the member he replaces was elected.

XV. There shall be an Annual General Meeting of Members held during June to receive the Report of the Council and Statement of Accounts for the previous year ; to alter and amend rules, if desired, and to fill vacancies in the Council.

XVI. Nominations for the Council must be sent in writing duly signed by a proposer and seconder, who must be members of the Society, to the Secretary between the 1st and 25th of May preceding the Annual General Meeting at which such candidates are to be voted for. In case sufficient nominations to fill up all vacancies are not received, the Council shall have power to make additional nominations.

The names of the candidates shall be printed in the notice convening the Meeting. Candidates receiving the largest number of votes shall be declared duly elected.

XVII. Any Resolution proposing a new rule or by-law, or the alteration or repeal of an existing one, must be sent to the Secretary, with the names of the proposer and seconder, at least one calendar month previous to the Annual General Meeting. The Secretary must then cause the same to be printed on the notice convening the Meeting.

XVIII. Extraordinary General Meetings shall be called by the Council, or at the request in writing of twenty-five members of the Society.

XIX. An Editor of publications shall be appointed by the Council, who shall be an additional Officer of the Society, holding office at the discretion of the Council.

XX. In matters relating to the general policy of publications the Editor shall act in consultation with the Executive Committee.

XXI. The Executive Committee shall have power to award to the Editor such remuneration as in their opinion they may think desirable, with reference to any publication issued in the name of the Society.

XXII. It shall be within the power of the Executive Committee to assist any contributor to the publications of the Society with such payment as the Executive Committee may think fit, subject to the financial position of the Society.

XXIII. The publications, photographs, and all other material of the Society shall be the property of the Members of the Society. The Executive Committee shall have power to distribute free copies to contributors, to the Press, or for complimentary reasons, but in each case such distributions shall be duly recorded and accounted for to the Council.

XXIV. The Society accepts all risks connected with the publications issued in the name of the Walpole Society.







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